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AUGUST, 1958

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Underwood is made from whole hams and a secret blend of spices for a wonderful, "can't-be-copied" flavor.

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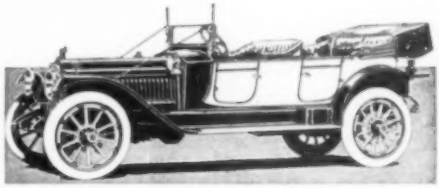

This Packard had to be tough to withstand the rugged roads of thirty years ago. Even though the roads are better today, automobiles just "aren't made the way they used to be." Not so with Fred Fletcher's OLD NEW HAMPSHIRE paint! It's the same that Grandpa used to buy, 31% lead base and rugged as the Great Stone Face. OLD NEW HAMPSHIRE resists peeling and chipping as stubbornly as Grandpa used to resist paying city prices for inferior paints. Choose from 24 rich colors, including old fashioned School House Red. And, for Heaven's sake, don't pay more than Fred Fletcher's $4.95 per gallon—or $4.75 per gallon in five gallon cans.

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3 dolls 25 inches high, one walks. Also have stuffed clown doll. Want anything antique or old. AU303 N.Y.

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Will swop jig saw puzzles suitable for shut-in or other person for what have you. AU305 Mass.

Have old Korona III 6x8 camera in fine condition, no case or film holders. Will swop for old U. S. Light Lists, Coast Pilots (not story books) of before 1920. AU306 Mass.

Will swop 50 white Florida orchid seeds (Bauhinia) for whatever you want to send. Especially cast iron ware. AU307 Fla.

Have Nesco roaster! Open to swopping suggestions! AU308 Ill.

Will swop antique cups and saucers, dolls, or semi-precious tumbled polished stones for wool jersey materials or what have you? AU309 O.

Want a Model "A" Ford in good condition. Prefer open car, but will accept any model also parts. What do you want? AU310 Mass.

Have a new hand woven loom rug size 30x54. Will swop for piece of old jewelry. AU311 Conn.

Olympia portable typewriter, portable laboratory medical microscope, book containing genuine antique chromatographs, ladies' watches, chromatograph wrist watch and many other items. Interested in fine swops no junk. Your list for mine. AU312 N.Y.

Have automatic processing machine for 8MM films, and tanks. Want used comedy film, feature films, amateur art films, home movie films, all in 8MM. State your lists in any quantity. Also have RCA tape recorder and supply of country music albums, many other items. AU313 Mass.

Will swop old Victor phonograph or graphophone with large horn for percussion cap revolver or rifle. AU314 Mass.

Have new handmade cotton printed blouse size 12, novelty crocheted mat 24x16½, 100 yr. old fish net coin purse. Will also crochet your afghan if you buy the wool for mine. Want typewriter or bed spread or what have you? AU315 Me.

Will swop Fiesta ware for Willowware. AU316 Me.

Wanted: Ladies old watch chain slides. Let me know what you want in swop. AU317 Ill.

Have lots of fabric—dress and drapery, fancy and plain. Some large pieces and dress lengths; many small ones. Would swop for anything of interest not connected with sewing (except finished products). AU318 N.Y.

Advertisements for the Swoppers' Column may be sent in by subscribers or non-subscribers for free publication here. There is a limit of one 4 line Swop per month; no Swop will be printed which lists coins, stamps or current books; no Swop may be made for cash. (Such items may be printed for 15c per word in the Trading Post.) We reserve the right to edit the wording or to refuse to print any Swop. All copy for The Swoppers' Column must reach us one month in advance of the issue you have in mind.

To answer a Swop, enclose a plain stamped envelope for forwarding, addressed to the box number, and your answer will be forwarded. We do not divulge the names of Swoppers. Any unethical or unfair dealings become violations of the postal regulations and will be dealt with as such. Send all mail pertaining to Swoppers care of YANKEE, Dublin, N. H.

Will swop burl lamps or table top stock, turning blocks, etc. Want arrow heads, braided wool rug, agate or what have you? AU319 Calif.

Want a silver gray toy French Poodle. Have to swop the following: Antique Ruby black butter dish, berry bowl and pitcher, Blue milk glass lacy edge compote, pair old German bisque figurines, steins, cow creamers, Nippon tea set and small pieces of Dresden with applied flowers. AU320 Me.

Have two old violins in good condition except for the strings. Would consider classical or semi classical 78 R.P.M. phonograph records. Age no barrier as long as they are not scratchy. AU321 Mass.

Will swop two white Princess style heavy cotton uniforms size 36 for green, grey, or tan woolen material (skirts or dresses) fit for braiding a rug, no moths. Also have one pair nearly new black shoes size 6½ E width. AU322 N.H.

Will swop rare Dappled Dachshund, silver spots on black, very striking, or a rare blue grey Dachshund, for what? These are very valuable puppies, and are registered with the American Kennel Club. AU323 Me.

Swop salad making machine, 30 piece set solid stainless flatware for home study course or make offer. AU324 S.C.

Have working 78 RPM automatic record player and 175 lb. Bar Bell and Dumb Bell set. Will swop for 24" or larger four harness loom. AU325 N.J.

Will swop large N.H. lot suitable for house or trailer. Three minutes from main street for lot on lake. AU326 N.H.

Want Fairfax strawberry plants, small white (Bears Paw) popcorn. What can you use? Have list. AU327 Mass.

Will swop 100 acres of wooded land in Warren, N.H. On town (dirt) road, no buildings. Would like a sea worthy boat (to sleep 2-3 people). AU328 R.I.

Will swop handcarved and gilded eagles for fine china, old guns or what have you. AU329 Mass.

Have genuine, rare and precious cut gems: Rubies, Emeralds, Garnets, Jade and many others. Swop for land, other merchandise or what have you? AU330 Okla.

Wool material for rugs, also cottons. Swop for anything interesting. Send list. AU331 N.Y.

Fibreglass drapes, carnival glass, calendar plate for swop. Want new knitting yarn, old glass cruets, old buttons, or what have you. AU332 Wisc.

Have lettering set, parcel post scale, photographer's spotlite, old postcards, ebony carvings, cigarette cards, Rolleiflex camera, tape dispensers, artist's brushes, magnifying glass, slide rule. What have you? AU333 Mich.

Swop 4x40 Field glasses, buttons, jewelry, unused hair switches you can make into doll wigs, ¾ size violin. Many other personal items. AU334 Ia.

Two old key wind watches, fresh water reel new, fine railroad watch. What offered? AU335 N.Y.

Oil paintings, portraits, or your favorite scene in colors of your choice for what have you to offer. AU336 Fla.

Wanted: Globe or global lamp brass stand, or small steeple clock, (old) for Argus C-3 camera and flash bulb attachment. AU337 Conn.

Will swop good quality, new drapery material for old tin articles or old colored glass. AU338 Conn.

(*Continued on page 101*)

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5 x	7	6.00	8 x	18	20.00
5 x	9	7.00	8 x	20	23.00
5½ x	11	8.50	8 x	24	27.00
6 x	8	7.50	10 x	12	17.00
6 x	10	8.50	10 x	15	20.00
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We Go Along With . . .

• • • PENDING LEGISLATION (H.R. 9238 S. 2883) to rescind "Scheme B" expansion of the Capitol of the United States.

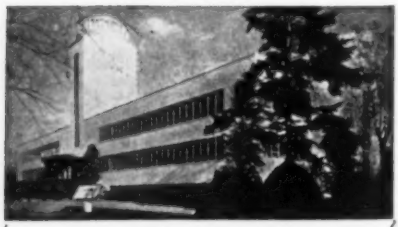
John Fiske, the eminent American historian, printed the above view of the east front in 1894 in his "History of the United States for Schools" with the following comment:

"The old north wing (just right of the center) was finished in 1800, the old south wing in 1811. The building was destroyed by the British in 1814 and rebuilt in 1817-27. The two extreme wings were added in 1851-59 and the great dome was finished in 1865, which was, by a curious coincidence, the year in which the perpetuity of the Union was fully decided."

Despite considerable agitation since and before John Fiske's days, the 1894 view remains unchanged. In recent times (1937—) this is due largely to the efforts of the American Institute of Architects. Seemingly, even now controversy within its ranks leaves real doubt whether or not the "Scheme B" extension plan, approved by J. George Stewart, Architect of the Capitol and reinforced by a Congressional "go-ahead" will stand up.

In brief we agree with those who affirm the present design of the east front and relative position of the dome be retained as is. Also we go along with those who wish to restore the present sandstone (chosen by George Washington) rather than attempt a marble overlay.

Finally, we suggest, that if the legislative body needs more room, which undoubtedly it does, this be made, in keeping with H Bomb and other Atomic Age considerations, available underneath and not above the ground.



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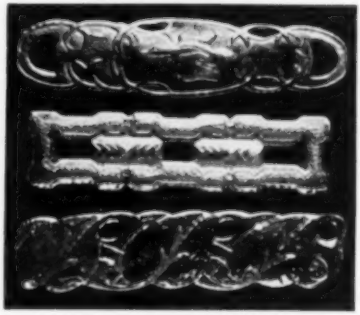

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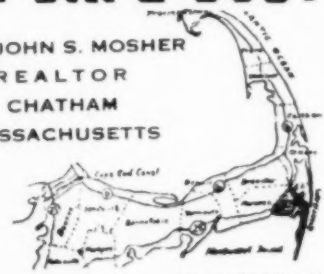

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Two scenes from productions of the Harwich Junior Theatre. Above: "Rip Van Winkle" is a popular presentation. Below: A dance from the play "The Sandlewood Box."

TRAVEL and Resorts

Straw Hat for Children

by MARJORY HALL

VISITORS ON CAPE COD ARE DISCOVERING each summer the unique operation known as the Harwich Junior Theatre. Now in its seventh consecutive year, the theatre is the only one on the straw-hat circuit producing plays exclusively for children. In its seven seasons, the Harwich Junior Theatre has chalked up a total of fifty-six performances, given before a combined audience of well over 20,000 children and adults, with the balance 60-40 in favor of young 'uns. The work of the Theatre goes beyond the function of mere entertainment, since it offers training advantages in its daily workshops. Stage and costume workshops are conducted in the playhouse, and classes in the creative arts are held in the Theatre Arts Center.

The theatre opened its doors in July, and this season plans two productions for August: *The Magic Horn* will be given on August 12th, 13th and 14th, and *Tom Sawyer* on August 26th, 27th and 28th. For those in the neighborhood there's the Cape Cod Art Association Show in Hyannis on the 5th, and an everyman's show, produced by the same Association, on September 2nd, also in Hyannis. The Cape Cod Melody Tent presents *Guys and Dolls* on the 4th, *The Most Happy Fella* for two weeks beginning the 11th, and *Happy Hunting* on the 25th. Nourishment of another sort is offered at a Chicken Barbecue supper in the Memorial Building, Hyannis, on the 6th, at the Masonic Temple in East Sandwich on the 14th, at the Bass River Rod and Gun Club, Yarmouth, on the 17th, and on the 27th again in Hyannis.

The Southern Vermont Art Center in Manchester, Vermont, has announced for August 3rd one of the rare joint appearances of violinist Carroll Glenn and pianist Eugene List. On the 17th the Center will feature Jorge Bolet, Cuban piano virtuoso, and on the 31st the Metropolitan Opera soprano, Licia Albanese, and Marina Svetlova, prima ballerina, and her Concert Group.

In New Hampshire the League of New Hampshire Arts and Crafts opens in the huge recreation building at the Belknap Mountain Recreation Area in Guilford the 1958 Craftsmen's Fair, its 25th, on August 5th. The occasion promises to be a big one, in celebration of this significant anniversary. Primarily the League's objective was to help local rug-braiders and basket-makers, working at home, to market their products. The concept has been enlarged many times, to include an education program which provides guidance in technique and fosters excellence of design and creativity. Handicapped veterans, elderly and retired persons, and others have benefited from this fine program. The League's craft work is also sold through the League's eleven shops. (Details on any aspect of the League's operation may be obtained from David R. Campbell, League of New Hampshire Arts and Crafts, 205 North Main Street, Concord, New Hampshire.)

The Ninth Annual Arts and Crafts Festival to be held at Crotched Mountain, Greenfield, New Hampshire, on August 23rd will officially open the new Recrea-

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GORHAM, NEW HAMPSHIRE

A ringing bell calls children to Santa's School at Santa's Village, Jefferson, New Hampshire, open this year through the 13th of October.

tion and Vocational Building with its 10,000 feet of open floor space, its galleries, balcony and bleachers, all calculated to make the Festival the biggest and best ever. The Festival is sponsored by the Coach House Fellowship, and besides the exhibition, sale and demonstration of crafts produced by New England craftsmen will this year feature a special exhibition of paintings and of flower arrangements.

The State of New Hampshire has designated August 16th to 24th as New Hampshire Old Home Week. Many Granite-State towns have held home-coming observances for years, even more are planned. If you're an 'adopted' Yankee, mebbe you can latch onto some nearby town and feel like a real member of the family!

The Belknap Recreation Area hums with doings all summer. The Belknap Area Antiques Fair is held there from August 12th through 15th. . . . several days of simple heaven for antique lovers. And in the music department, the same busy building will be home of the New Hampshire Music Festival, with concerts planned for August

21st, 25th and 28th. The Hillsborough Historical Society, which holds its meetings at the Franklin Pierce Mansion, Hillsborough, New Hampshire, announces a discussion of "The 18th Century Potter Views the News," on August 3rd; "Old Scenic Wallpapers" will be the topic for September 7th, and "Old Time Tin Painting" on October 5th. From the Hillsboro Bird and Garden Club comes news of the annual flower show planned for August 16th, from noon to eight o'clock. The provocative theme is "Christmas in New Hampshire," which should be colorful, cooling, and fun. The Franconia Notch Art Show runs from the 20th to the 26th.

In Maine, Old Orchard Beach holds its Diamond Jubilee Celebration this year in honor of the seventy-fifth anniversary of the incorporation of the town. Diamond Jubilee Week is set for August 15th to 23rd, and all forty-eight governors have been invited to take part in the All-State Governors' Fishing Derby and Exploration on the 16th. One bright note in many will be the ringing of the town hall bell which was last rung for the end of World War I. At Mt. Desert, August 25th has been selected as the day when the seventh annual Maine Retired Skippers' Race will be held in Blue Hill Bay.

The Mohawk Trail, in Massachusetts, will celebrate Visitors' Week on August 8th, 9th and 10th; Williamstown Week, the 11th through 17th; and from the 18th to the 24th salutes the Woman's Club of Shelburne Falls who have maintained the famous Bridge of Flowers for nearly thirty years. In Dedham, Massachusetts, the Yankee Homecoming operation has set aside August 15th for what it terms "America's First National Family Reunion."

August schedule of Jacob's Pillow, as promised: 5th-9th, Nina Novak, George Zorich—classic ballet, Irina Kovalska, Edmund Novak—character ballet, and Myra Kinch and Company; 14th-16th, Irina Borowska, Alan Howard, Daniel Nagrin, Carola Goya and Matteo; 22nd-23rd, Nora Kaye, Erik Bruhn, Jean Cebron, and Maria Dolores Garcia; 29th-30th, Barbara Fallis, Royes Fernandez, Myra Kinch and Company with Ted Shawn, and the Kandyan Dancers.

One of the finest and most talked-of summer conferences is, of course, the Writers' Conference at Bread Loaf, at Middlebury College. The thirty-third ses-

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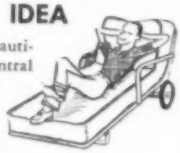

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KENNEBUNKPORT, MAINE

sion will be held from August 15th to 27th this year. Described simply as 'an idea,' Bread Loaf spills excitement into its lecture hall, across its dining tables, wherever groups collect and talk. About two hundred people are expected and, they tell us, over half will be writers—"accomplished writers, hopeful writers, and hopeless writers!" (Most of the rest will be teachers, not classified as to degrees of hope.) Vermont is dotted with Old Home Days this month: Old Home Weekend at Londonderry, Old Home Sundays in Stannard, Gallup Miles, Irasburg, Rupert, and Bakersfield, all on the 3rd. In Arlington on the 7th there's to be a Street Fair, in Montpelier a Water Carnival the evening of the 8th, Connecticut Valley Exposition Horse Show in Bradford on the 10th, Battle Day Ball at Bennington, evening of the 15th, with Battle Day itself celebrated on the 16th, parade, fireworks and fixin's. An Antique Show is scheduled for Wood-

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stock on the 6th-9th, a Pageant of the Past will be staged at Pomfret on the 19th, there's a cornroast in Grafton on the 23rd, and Camera Day Tours in Morgan on the 28th. Truly something for everyone in Vermont this month.

They haven't forgotten V-J Day in Rhode Island. It's a legal holiday for the state, with parades and such. (If *you're* forgotten, it's the 14th!) From the 13th to 17th, in Washington, Rhode Island, are Coventry Old Home Days. There's the American Indian Federation Annual Pow-Wow, noon to sunset in Lafayette on the 2nd and 3rd, and the Narragansett Indian Pow-Wow in Charlestown on the 9th and 10th. In Cranston the Rhode Island Yacht Club Regatta takes place on the 9th, the Edgewood Yacht Club Regatta on the 10th, the Narragansett Bay Yachting Association Regatta at the East Greenwich Yacht Club the 14th, 15th and 16th. And there's a clambake in Warren on the 31st.

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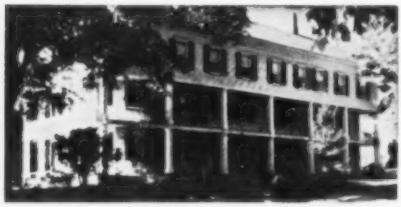

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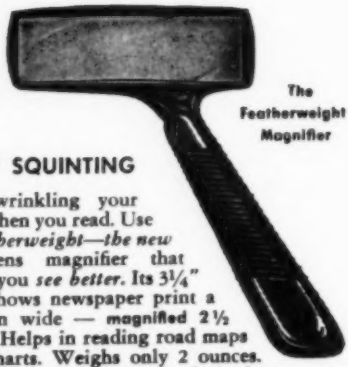

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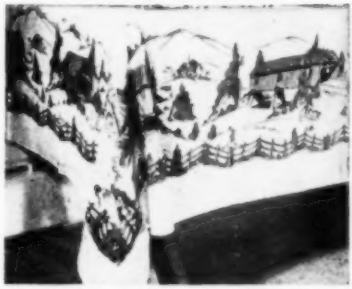

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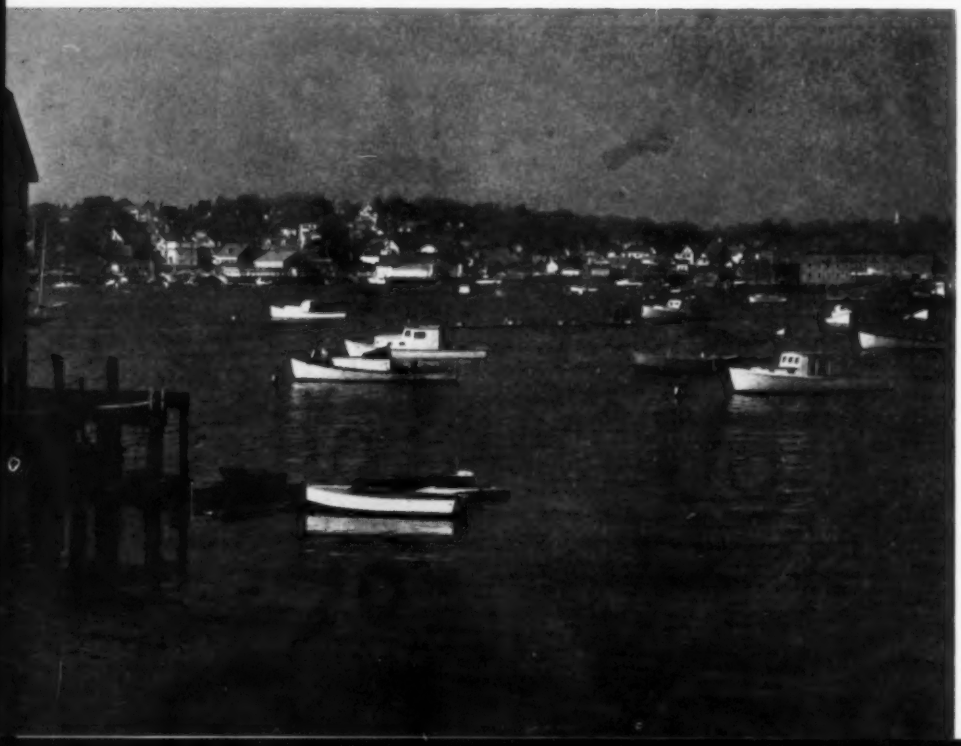


BEANO'S REVENGE

by GEORGE WOODBURY

PHIL AINSWORTH AND HIS WIFE WERE both teachers by profession and, as is unfortunately necessary in this useful work, quite dedicated to their careers. But the Blackboard Jungle of New York where they had always lived proved too jungly to be endured. Like many another they forsook the city for a more tranquil country life. The High School at Webster's Mills, New Hampshire put them on their faculty. At first they boarded in the village but when the last of the Barnet Boys died they bought the century-old farm house on the outskirts of the town. It was a big rambling roof-tree of a house all innocent of any innovation more drastic than a kitchen pump. Luke had lived in one end of the house and his brother Jim in the other, both "batching it" in solitary squalor for they had not spoken to one another for years. "Didn't get along," the neighbors explained.

Phil and Alice, his wife, spent all their spare time and more money then they could spare making the old homestead habitable by contemporary and more exacting standards.

Ai Wilson, life-long encumbant of the adjoining farm watched the change in the neighborhood with interest and disapproval. After the first overtures—and rebuffs—the Ainsworths knew enough to leave their crusty neighbor alone. But one day the faded old man pottering around in his garden draped himself over their mutual fence and asked:

"Does your wife smoke cigarettes?"

"Why, yes she does," responded Phil readily enough.

"I knew she did. I seen her!," mused the old man half to himself as he went back to hoeing his cabbages.

But the conversational ice was broken, in a manner of speaking, for a few weeks later, and again over the garden fence.

"You know I seen where old 'Beano' buried it. It's right out back of the barn. Wouldn't tell them two old stinkers, Luke and Jim, though."

Phil and Alice had long since concluded that the old man's mind was slipping and they paid little attention to the conversational gambit. But it was repeated a week later and to Alice this time.

"Tell your man to dig back of the barn. I'll show him where, and he'll find it. Luke and Jim couldn't but I wouldn't tell them, no more than 'Beano' would." And he turned away chuckling to himself.

Then once again after an interval.

"Thutty years ago I seen old 'Beano' bury it, and then he ploughed and harrowed the whole piece and seeded to winter rye, just so's them fool boys of hiss'n wouldn't find it.

Curiosity had so overtaken the Ainsworths by this time that accompanied by their now amiable neighbor they went out

back of the barn and began to dig as directed. The old man joined them bringing his own shovel and proving uncommonly spry delving into the thin harsh soil.

Under successive layers of neatly arranged boards, roofing paper and canvas tarpaulin they gradually unearthed a Maxwell roadster, vintage of 1910, and in a remarkably good state of preservation. The leather upholstery was mildewed, and the fabric top in ribbons, but the metal had been heavily greased and there even remained a gallon of long rancid fuel in the huge copper gas tank.

All the while Ai Wilson, rendered locquatious at last, brought out the story.

"Beano" Barnet (they called him "Beano" because he was so mean—meaner than beans), the father of the Barnet Boys, Luke and Jim, was one of the first in Webster's Mills to own an automobile. It was his most treasured possession although he seldom drove it and when he did endangered life and limb for miles around. Luke and Jim were not permitted to ride, far less drive and they resented it. One day "Beano" overheard his sons, back of the horse stall squabbling about who was to "heir" the car when the old man died. It made him furious. "Beano" could not help dying sometime, like everybody else, but by Gum he'd fix it so those two boys would never have it. And he did, very effectually. Furthermore the boys got so mad at each other hunting for that car after the old man died they never spoke to each other again. When they had to they communicated by writing notes on the back of the barn door.

The Maxwell roadster, reupholstered, retopped and re-tired now gleams a vision of polished brass and copper in a Museum of Antique Cars. It brings water to the mouths of all old car enthusiasts although few know the story of "Beano" Barnet and why his boys fell out.

". . . they gradually unearthed a Maxwell roadster, vintage 1910."

The Hyde Park Gold-beaters

by VIRGINIA RAE

THE ANCIENT ART OF GOLD BEATING, for which Boston was once famous, has gone the way of so many other crafts, until there are now only two gold beaters left in New England.

They are Leslie Horton and Ernest Chaplin, partners for 35 years, and in their tiny basement shop on Webster street, in Hyde Park, Massachusetts, they pound fine gold into transparent sheets as fragile as a butterfly's wing. Place a bit of their gold leaf on your hand and it lies there, warm and almost alive. Rub your hands together and presto! the gold has disappeared into thin air. That's how delicate their gold leaf is—one fifty-thousandth of an inch, to be exact.

To make ten ounces of fine gold (24 carat) into gold leaf takes three poundings and a total of seven hours' work. The process is one of the oldest trades in existence. Gold leaf was found in King Tut's tomb and the art was handed down from family to family in ancient times.

The ten ounces of gold is melted in a clay crucible which is thrust into a coke fire in the partners' little old-fashioned iron stove. It is reduced to twenty-three-and-a-half carats by adding silver and copper alloys which harden the gold and make it wear well. Pure gold would be too soft for practical purposes. Yellow gold and lemon gold are made by adding more or less alloy. Lemon gold has an antique look.

When the gold is melted and the alloys have been added, one of the partners takes long tongs and picks up the crucible and tilts it over an iron ingot which is also heated. He needs a steady hand and great dexterity to manipulate the hot crucible and pour the moulten gold. If he spills any it breaks into a million tiny irretrievable pellets.

After the ingot has cooled, the partners use the only mechanical device they employ for the whole process. It is an electric roller which rolls the gold ingot (which is one-and-a-half by three inches and one-eight of an inch thick) into a strip twenty-four yards long and one one-thousandth of an inch thick.

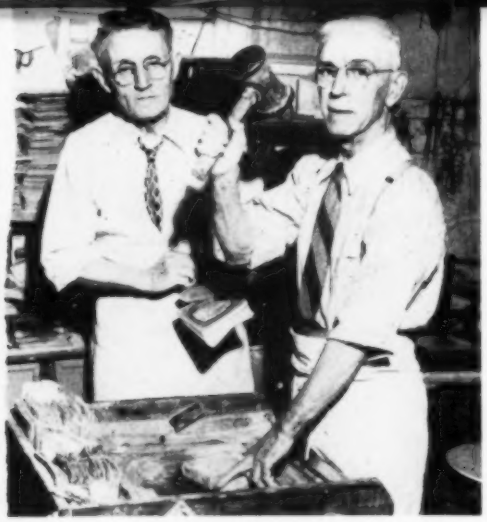
This strip is divided into two and the 12 yards is cut into 225 squares. Each is then placed between sheets of French vellum (a vegetable paper) and the resulting stack is called a cutch. The cutch is put into two parchment envelopes and is ready for the first pounding.

The pounding bench is placed on a granite block set into a three-foot tree stump sunk into the floor. This absorbs the shock and provides a rebound. Granite gives a better rebound than iron, the partners have discovered.

Curiosity about rebound is soon satisfied when one tries to lift the hammer with which Horton and Chaplin pound the gold. It weighs 16 pounds. The beater establishes a kind of rhythm which allows him to lift the hammer with a minimum of effort as it rebounds from the pounding-bench. This unique exercise, by the way, seems to have agreed with the two men. Both are seventy-one and neither has been sick for years.

"I haven't paid any doctor money for fifty years," Mr. Chaplin boasts. With his white hair in a snappy crew cut and his spare figure as spry as that of a man of thirty, he is one of the happiest looking men one could hope to find. Mr. Horton, also, is slim and youthful in appearance and both are ardent gardeners in their spare time.

To get back to the gold leaf, the first pounding lasts about an hour. Every once in awhile the beater stops and opens up the cutch to see how the gold is coming



Leslie Horton, left, and Ernest Chaplin.

along and also to reverse half of the stack to prevent overheating from friction. When the squares of gold are beaten to the edge of the vellum they are taken out and put in stacks of twenty. This stack is cut into quarters and now there are 900 sheets from the original 225. The 900 are put into a shoda for the second pounding.

A shoda is made of gold beaters' skin —not the skin of the men who do the beating, but a tough substance made from cows' intestines and supplied by the one company left in the world which manufactures such an item—Frederick Puckeridge and Nephew of London. The shoda consists of alternate sheets of gold beaters' skin and gold, prepared in the same manner as the cutch. This is now the second pounding and it takes two hours.

After two hours of rhythmical pounding, the gold has now been flattened to the edges of the skin and is taken out of the shoda with boxwood tweezers which look like chopsticks fastened together at one end. The new pile of gold leaf is now cut into fourths with a "wagon". This curious instrument looks like miniature sled runners. The cutting edge is made of malacca cane and is sharpened with a penknife. Now there are 3600 squares where originally there were 225, and they are divided into three lots of 1100 each placed in the skins again. The skins cost about $150 per 1000 and this time they are called moulds.

The third beating takes four hours and when it is done the gold leaf is finished. It is so thin you can see through it and the beater must blow on it gently to straighten it out as he places it, sheet by sheet, with the tongs. Each sheet is quartered separately with a larger "wagon" and the little squares are put into books of 25 sheets which sell for under $2.00. The gold leaf obtained from the original ten ounces which has undergone three beatings will cover 220 square inches.

The State House dome in Boston is covered with gold leaf, the same gossamer substance which crumbles into nothing in one's hands. In order to make it possible to handle it in such a spot it is put on sized rolls and applied in sections much as shingles or roofing paper would be used, except that this material is not nailed on. It is patted on gently to a surface that has been made sticky by sizing. The gold sticks to the sizing and the backing that held the gold can be lifted and thrown away. When the gold is dry it is coated with varnish or shellac. This is the same process that is used in applying all gold leaf, whether to organ pipes in a church or to the gold edges of fine old books.

Names in good shoes and hats are done in gold leaf, as are picture frames in art galleries and designs on antique furniture and mirrors. Churches use a great deal of gold leaf in altar decorations and frames for religious pictures or murals. The names of many boats are done in gold because it is not affected by salt water.

"As a matter of fact," remarked Chaplin, "nobody knows much about our work, anyway. We only sell to people who do the work, like decorators and sign makers. We do know, of course, that our gold has gone into some well-known places."

When local people learn of the interesting occupation of these two men they drop around to watch. They will find the gold beaters at work five and a half days a week, eight hours a day, just like everybody else. But the romance of gold draws them, as it drew two English lads fifty-six years ago, and so they often say to their visiting friends, "Come to Webster street and see the gold beaters."

Dynasty of Beauty

by ORA DODD

The beauteous Emily Marshall at nineteen, in the painting by Chester Harding. For more than one hundred years she has looked down on four successive namesakes.

GREAT BEAUTIES ARE FATED TO BE forgotten. What can preserve the memory of loveliness, most fleeting of blessings? Portraits can never quite capture the living radiance and charm of a beautiful woman. We gaze at a darkened canvas or dusty marble figure and think: Why did men ever break their hearts for her?

The spell cast by Emily Marshall, Boston's most enchanting belle of the early 19th century, was a legend long before she died at the age of twenty-nine. Every young man in Boston was in love with her. William Amory used to boast in his old age that one thing set him apart: he had never fallen in love with Emily Marshall.

Her name was known throughout the country. When she visited Philadelphia, young girls were let out of school to see her pass by. On a journey to Saratoga, she and her mother left the coach at a stop for dinner; the rumor spread that Emily Marshall was a passenger, and when she returned to the coach, a crowd had gathered for a glimpse of her.

In all too short a time, she was gone; the years flew by, the young men who had adored her were no more, the poems and tributes to her beauty were forgotten. Yet she, more than most beauties, was fortunate, for she left a heritage of beauty. In each of four generations, covering more than a hundred years, there has been a new Emily Marshall, charming and happy, to keep alive the name and fame of the first matchless Emily. The latest of these namesakes is four years old.

Boston has always had her great families, handing down family traits and fortunes. How pleasant—and surprising—it is to find among the founding fathers—the Puritans, the shrewd merchants, the statesmen, intellectuals—a young girl who began her own dynasty of beauty. As, in England, the beauty of Lady Pamela Fitzgerald has reappeared in succeeding generations of Wyndhams and Tennants, so Emily Marshall's charm has been echoed again and again in Boston society.

What was the secret of Emily's spell? What made every man who saw her fall in love with her? Cab drivers were so dazzled when she appeared that they stood speechless, forgetting to open carriage doors. At the theater, she was more interesting than the performance. Once, at the old Federal Street Theater, the great Daniel Webster entered, and the audience gave him a standing cheer; a few moments later, Emily Marshall came into her box, and the crowd rose again to give her the same ovation (it is not recorded whether the proud Dan'l approved, but since it was for Emily, he probably did).

During the 1820's, Emily was one of the three great belles of the United States, according to Josiah Quincy. The two other young ladies, Miss Julia Dickenson of Troy, New York, and Miss Cora Livingston of New Orleans, had immense wealth and the highest social position to set them apart. Emily had neither, but "she took the supreme place without these aids."

She had much more than sheer beauty and magnetism, for women loved and admired her, too. "Her sunny ways were fascinating," one woman said. "No envious thought could have been possible in her presence." She was as kind and attentive to the stupid and tedious as she was to social leaders, and all adored her.

Emily's reign began in 1821, when she was fourteen, already a tall beauty, "simply perfect in face and figure." Her father, Josiah Marshall, had come to Boston as a farm boy from Billerica, and had made enough money from ships, trading in the Northwest and the Sandwich Islands, to buy one of the fine new three-story brick houses which Charles Bulfinch designed for the Franklin Place crescent (the crescent curve remains in the present Franklin Street).

The Marshalls moved to Franklin Place in 1821, and immediately every young gentleman in Boston decided to stroll in the oval park of trees and grass which faced the crescent. Each one hoped for a glimpse of Emily. On Sundays, admirers crowded the church she attended.

Josiah Quincy (later to be Boston's mayor) was nineteen in 1821, when he first saw Emily walking on the Dover Street Bridge, then the fashionable prom-

Emily the 2nd, Emily Marshall Otis.

Emily the 3rd, Emily Marshall Eliot.

enade (also known as the Bridge of Sighs, because of the lovers who met there). She was walking with a young gentleman "universally designated as 'Beau' Watson" (later to be known, more soberly, as the Reverend John L. Watson, D.D., of Trinity Church).

"The time, the place, the emotion of astonishment at her wonderful beauty are fixed indelibly in my memory," Josiah wrote in his journal, and from that day he noted in the journal every time that he saw her, often writing in verse, for prose was not good enough to express her loveliness. Young Mr. Quincy apparently never told his love, but many young men who became enraptured, perhaps without ever speaking to her, did send her sonnets and verses. She sometimes received as many as a dozen in the morning mail.

Only one suitor could win, and he was William Foster Otis, son of the wealthy and influential Harrison Gray Otis. William, too, first saw Emily when she was fourteen, and fell in love at first sight. Ten years later, in 1831, he married the gay and beloved "maid of the laughing lip and frolic eye." She was lost to the dreams of the men of Boston, though many, like Josiah Quincy, remembered her vividly for half-a-century.

As a bride, she was simply dressed, but dazzling in her beauty. A minister who married her said afterward that he had always doubted the power of women like Mary, Queen of Scots, to make men die for them—but after seeing Emily Marshall at close range, he could understand that some women, perhaps one in each century, really had such power.

Marriage did not dim Emily's charm, and she made perhaps her greatest conquest: an unfriendly mother-in-law. Mrs. Otis, the great lady of Boston society, had opposed the marriage, for reasons unrecorded (feminine jealousy? a feeling that a Billerica farm boy's daughter was not good enough for an Otis?). She held out for only the briefest time after the wedding—Emily became her joy, and an important figure in the Otis social circle.

Emily was only twenty-nine when she died in 1836, following the birth of a third child. Her infant son died soon after, but her two daughters survived. One of these, Emily Marshall Otis, carried on her mother's name and charm. She married Samuel Eliot, and went to live at 44 Brimmer Street, Boston, where

Emily the 4th, Emily Marshall Morison.

Emily the 5th, Emily Marshall Beck.

her grandson, Samuel Eliot Morison, the distinguished historian, lives today. He was born in the old house, and remembers Mrs. Eliot presiding gracefully at dinner.

Emily the Second bequeathed the name to her daughter, Emily Marshall Eliot, who lived up to it in the most enjoyable way: many beaux, parties, picnics, theatricals, summers in Northeast Harbor, visits to Baltimore. From the beaux, she chose John H. Morison, and the young Morisons joined Mrs. Eliot in the Brimmer Street house.

Here there was a slight break in the continuity, for the next generation included no daughter. Samuel Eliot Morison, son of Emily the Third, did his best by naming his yawl the "Emily Marshall," and displaying in its cabin pictures of all the Emilys, who became four, for his second daughter received the name, too.

Though Emily Marshall Morison was nicknamed "Wendy" by her mother, she grew up with the legend, and is proud to be the fourth Emily. Now a young matron, she carries on the tradition of charm and grace. When she was married to Brooks Beck, a young Boston lawyer, she wore the first Emily's wedding veil of blonde Spanish lace, arranged as it had been worn in 1831. (The 1831 wedding dress, of white silk crepe touched with silver embroidery and blonde lace ruffles, has been handed down, too, but the diminutive waist is too small even for a slender 20th-century figure.)

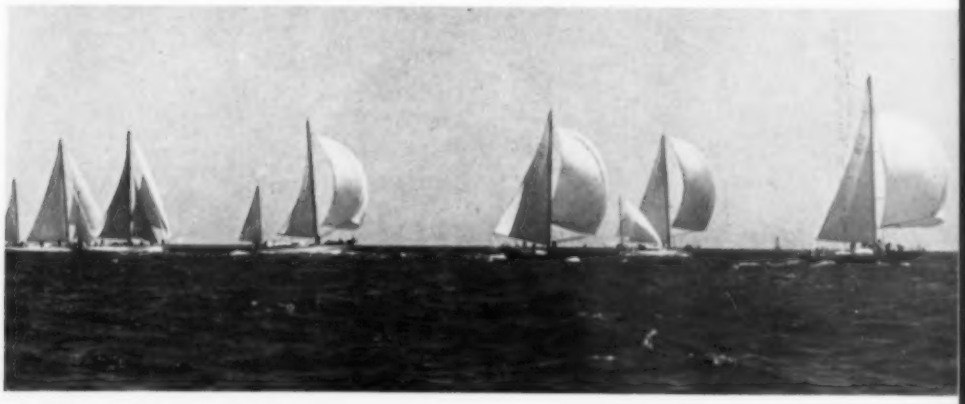
In the big living room of the Becks' house in Canton, the first Emily Marshall, a radiant nineteen, looks down from the Harding portrait. Bright-eyed, rosy-cheeked, her delicate complexion is set off by a dress of ivory gauze and silk, her tiny waist is encircled with a pink satin ribbon. Surely she must enjoy the gay dances and parties she sees, with her attractive great-great-granddaughter, Mrs. Beck, as hostess.

And certainly she must smile as she watches Miss Emily Marshall Beck, aged four. This is Emily the Fifth, still a bit plump for a belle, and often wearing blue corduroy overalls and a Navy sweat shirt handed down, at her request, by her two slightly older brothers. But with these workaday clothes go a smiling, lively face, long blonde hair with bangs, and a delight in dancing and dressing up for parties—all portents that she, too, will carry on the Emily Marshall tradition.

Bermuda, Here We Come!

YANKEE wishes to thank the Rhode Island Development Commission and the Rhode Island Conservation Department for making available an official boat, Skipper Steve Forcier commanding, from which these staff photographs were taken.

110 sleek yachts roared across the starting line at Newport, Rhode Island last June 14th in the wildest start of the famed Bermuda Race. Some found the 35 mph wind not to their liking. The 44 foot Ondine, *above, was knocked down flat four times by her out-of-control spinnaker. Four days and 635 miles later the fleet crossed the finish line at Hamilton, Bermuda. On corrected time* Finnisterre *won again, for the second consecutive time — the only yacht ever to win a Bermuda Race twice!*



Sahib in

by Claire Holcomb Walsh

Recollecting the delights that Rudyard Kipling's *Jungle Books* offered him as a child, their reader, now adult, might well insist: "Those books must have been written in India. You could feel the jungle in them."

Yet the fact is that *The Jungle Books* were written by England's most popular voice of empire not in or near a jungle and not in any outreach of empire—but just a few miles north of Brattleboro, Vermont!

Kipling's wife, Caroline, was a Vermonter. They met when she went to London to look after her brother, Wolcott Balestier, a publisher's representative sent in 1890 to capture England's literary lions for his firm. The 24-year old Kipling, recently arrived in London from India where he had served seven years' apprenticeship as a reporter, seemed a likely young lion to Balestier after reading "The Ballad of East and West."

Oh, East is East, and West is West, and
never the twain shall meet,
Till Earth and Sky stand presently at
God's great Judgment Seat;
But there is neither East nor West, Border, nor Breed, nor Birth,
When two strong men stand face to face, though they come from
the ends of the earth!

Kipling proved willing to be caught by Wolcott and later by Caroline Balestier. In 1892 the Kiplings set off westward on a honeymoon trip that was to encircle the globe. Their first stop was Brattleboro to visit Caroline's family. The newlyweds bought an eleven acre hillside pasture from Caroline's charming, playboy brother, Beatty, and dreamed of building on their pasture someday.

"Someday" arrived sooner than anticipated, for the honeymoon trip ended abruptly. One fine day Kipling went to draw on the 2,000 pound account he had established in a Yokohama bank only to find the bank was insolvent. He and Caroline, with little more than a return trip ticket in their pockets, beat a retreat for Brattleboro. Luckily a "hired-man's

Entrance drive and porte-cochere of Rudyard Kipling's Vermont home, Naulakha.

Vermont

house" on John Bliss's farm was rented for $10 a month. It was in "Bliss Cottage" that the Jungle Books were begun, and it was there that the Kipling's first child, Josephine, was born.

Meanwhile royalties were rolling in from the sale of his hugely popular *Barrack-room Ballads* which included such favorites as "Mandalay," "Danny Deever," and "Tommy:"

For it's Tommy this, an' Tommy that, an' "Chuck him out, the brute!"
But it's "Savior of 'is country" when the guns begin to shoot; . . . .

The Kiplings' dream house began to take shape. They named it Naulakha in memory of Wolcott Balestier who had fallen victim to typhoid at thirty. Naulakha is the Indian name for a fabulous jewel and (misspelled as Naulahka) it is also the title of the book on which Dolcott and Rudyard collaborated.

In 1893 the Kiplings moved into Naulakha which he was fond of describing as a ship mounting an ocean swell. Astern, the kitchen; mid-ship, the dining room and lounge; and at the prow, Kipling's south-facing study, its entrance zealously guarded by Carrie. Determinedly she fought off importunate autograph-hunters and all other disturbers of "Rud's" peace. All the rooms including the upstairs bedrooms have windows on the east, paying due respect to Mount Monadnock thirty miles away.

Kipling reported that at Naulakha he had ". . . time, light and quiet, three things hard to come by in London." On the massive chimney in his study, his father, John Lockwood Kipling just retired from thirty years of work in India's art schools and museums, inscribed: "The Night Cometh When No Man Can Work." Certainly many a good day's work was done in that room. There Rudyard completed *The Jungle Books* and there he wrote most of the stories and poems published in *The Day's Work* and *The Seven Seas* as well as *Captains Courageous*.

The idea for *Captains Courageous* was born at Naulakha about the time of his second daughter, Elsie's birth. Dr. Conland, the physician and friend who attended Carrie, had been to sea as a young man. Conland's tales of fishemen on the Grand Banks caught Kipling's imagination. The doctor led the way on several expeditions to Gloucester and to Boston

Naulakha's "Prow" where Kipling wrote and its many-windowed east side which looks toward Mt. Monadnock.

Harbor where Kipling soaked up the sights, sounds, smells and noises which he described so ably in his story.

In 1895 Kipling visited Washington and met President Cleveland but was more impressed with a President-to-be, Theodore Roosevelt, who like himself had earned considerable fame before he was thirty and was a bespectacled admirer of the strenuous life.

Late in 1895 a long-standing dispute over the boundary between British Guiana and Venezuela caused a flare-up between England and the United States which threatened to blaze into war. Kipling wrote his friend, C. E. Norton, president of Harvard, ". . . whether it be peace or war, this folly puts an end to my good wholesome life here."

But the actual event which jarred the Kiplings loose from their beloved Naulakha grew out of a family squabble: the Beatty Balestiers would have been superhuman had they not felt some envy of their in-laws who in 1892 were glad to rent a cottage for $10 a month and who in 1894 earned $25,000. Beatty, meantime, had failed to prosper. He had less call to farming than to the life of a bon vivant. Inevitably Beatty's carefree nature and Carrie's, so full of care, grated on one another.

One result of the developing family rift was the appearance of a new branch post office: Waite, Windham County, by name. It was established at the nearby Waite Farm for the convenience of the Kiplings who no longer asked Beatty to bring their mail from Battleboro but who disliked going into town themselves because of "summer people's" stares.

In the spring of 1896, Beatty filed a petition of bankruptcy. Some private words of Kipling's about "holding Beatty up by the slack of his pants" became public. The result was that Beatty, meeting his brother-in-law by chance on the road, threatened to blow Rudyard's brains out unless apologies were forthcoming.

Next day Kipling was so steamed up over the threat that he was propelled into entering a charge against Beatty. By the time of the arraignment Rudyard had calmed down and offered to stand bail. But the damage was done: Beatty found bail elsewhere and then busily built his hearing up into an event. When the hearing was resumed, Brattleboro was thronging with onlookers and some forty big-town reporters.

Beatty's lawyers managed to make Kipling look petty, fearful and rather ridiculous. Leading citizens, including ex-Governor Holbrook, made their support of Kipling evident, but still the whole affair was hard on the Kiplings. Beatty was released on bail until his case could be tried at the next session of the County Court. Meanwhile, Kipling left the country and the case never did come to trial.

Kipling's study at Naulakha. The clock, swivel chair and arm chair were Kipling's, the rest of the furniture belongs to the present owners. Opposite page: Kipling as he looked when he lived in Brattleboro.

"I don't quite think of quitting the land permanently," Kipling wrote William Dean Howells, the novelist. "It is hard to go from where one has raised one's kids, and builded a wall and digged a well and planted a tree."

In these same years some contemporaries felt he was dimming as a writer and a person. Henry James, who had given the bride away at the Kiplings' wedding, wrote privately:

> "His talent I think quite diabolically great. . . . His ballad future may still be big. But my view of his prose future has much shrunken in the light of one's increasingly observing how little of life he can make use of. Almost nothing civilized save steam and patriotism . . ."

George Moore, in praising the "strong masculine rhythms" and the "accuracy of every observation" in *Kim*, went on to say: "Mr. Kipling has seen more than he has felt."

Kipling lost his only son in the First World War. After that he began to pay the price of his early success—he had outlived his own era. Critics labeled him an imperialist and definitely out of fashion, even though the somber notes of his "Recessional" were chanted by English school children every Armistice Day:

Far-called, our navies melt away;
On dune and headland sinks the fire:
Lo, all our pomp of yesterday
Is one with Nineveh and Tyre!
Judge of the Nations, spare us yet,
Lest we forget—lest we forget!

Kipling's phrase, "the white man's burden," was derided as a piece of racial snobbery. Yet the poem deserves rereading in this era when the correct wording for similar concerns is the less presumptuous but far less sonorous "technical assistance to underdeveloped areas." This verse for example:

Take up the White Man's burden—
Ye dare not stoop to less—
Nor call too loud on Freedom
To cloak your weariness;
By all ye cry or whisper,
By all ye leave or do,
The silent, sullen peoples
Shall weigh your Gods and you.

Kipling died in 1936 but just before his death he was rediscovered by some critics. And some of a new reading generation were jolted to discover how many of the phrases now in the common purse of our language had been coined by Kipling in his one thousand pages of verse or two hundred fifty short stories. For instance: "The female of the species is more deadly than the male . . . The Colonel's lady and Judy O'Grady are sisters under the skin . . . Little Tin Gods on Wheels . . . You're a better man than I am, Gunga Din!

* * *

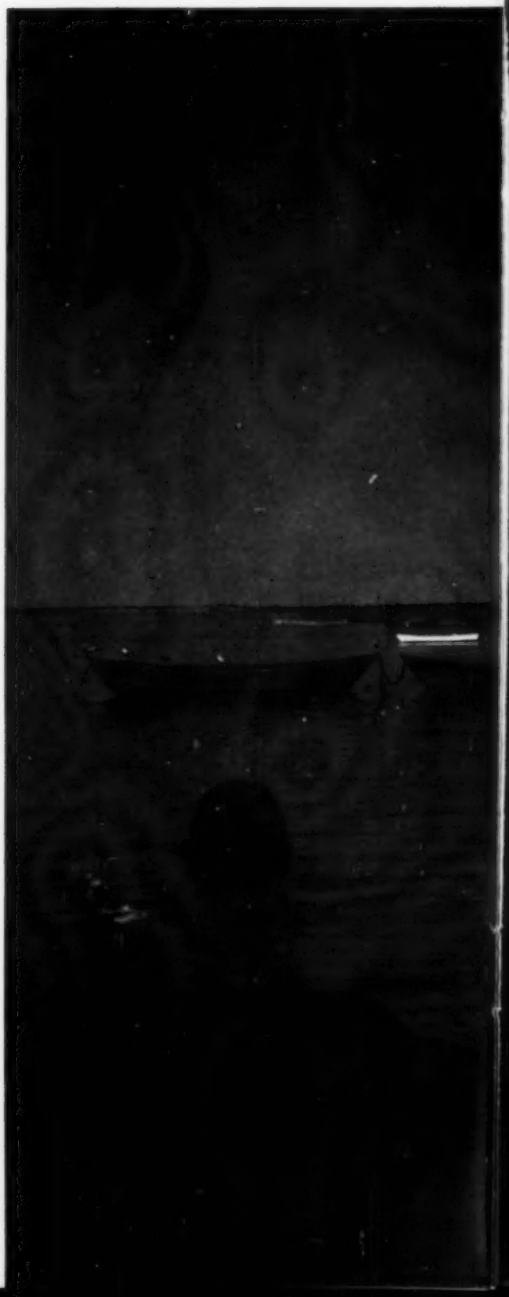
Not until 1903 did the Kiplings sell their home in Vermont. Their good friends, the Cabots, bought it and passed it on to F. Cabot Holbrook, the present owner. Naulakha is open to the public on summer weekdays from 9 to 5 o'clock.

We can only speculate on what Kipling might have written had Naulakha been the home he returned to from his wanderings. In 1896 he was planning to write a "fairy book" about New England's nature lore. How much richer New England and the world's children would be if that book could but be found on the shelf alongside of *Kim*, *Just So Stories* and *The Jungle Books!*

Provincetown,

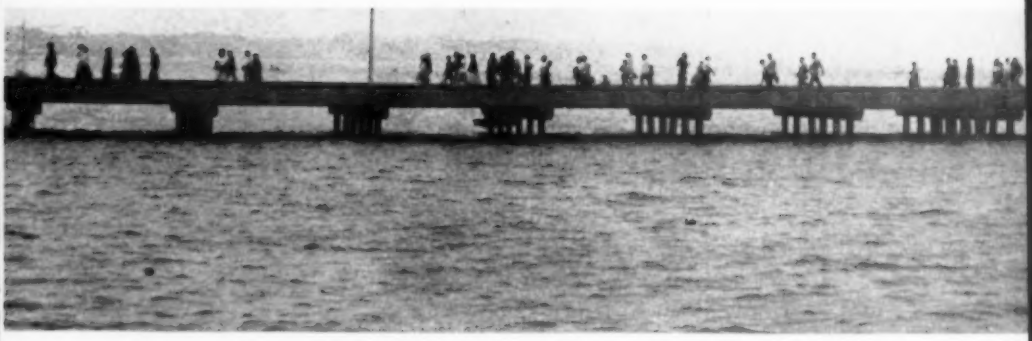
by Lawrence Willard

Located at the very tip of Cape Cod, Provincetown has attracted visitors ever since Thorvald the Viking landed in 1004 A.D. The view from the Pilgrim Monument, below, and John Gregory's beautiful harbor scene, plainly show that this former whaling town has much to recommend it. An historical site, a flourishing artists colony, Provincetown attracts summer tourists like flies. But what happens?



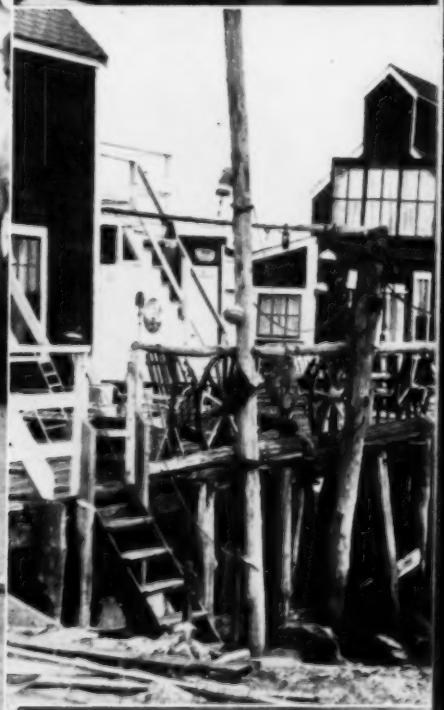
Massachusetts

They come to see the sea, but what do they see?



They see themselves, all over the place! Or they see . . .

. . Artists, such as Joseph Perron at work in shacks like Capt. Jack's wharf, center, or a fox on a leash.



. . The poet of the Dunes, Harry Kemp, who wants the world to know the Pilgrims stopped here *first*.

. . Armenian artist Arthur Babakh or the much photographed Town Crier in costume, Tom Hennessey.

. . Dave Scott, a self-styled "Popeye" who poses for photos at 25c each—5000 of them so far!

When all is said and done, Provincetown remains a town of charm and beauty. Not even the tourists can change the dunes, the Oldest House or the harbor, afloat with work boats and yachts alike. Visitors have always come to Provincetown and after all, she seems to like it that way.

RECKON YOU CAN GET THAT MUCH, WILL ?
LAURA'S THE BEST COOK IN TOWN
SUMMER BOARDERS $5 PER WEEK
SIXTY FIVE FEET ? WHY DON'T YOU GET THE "LARGE ECONOMY SIZE" ?
NEW YORK CITY WILL BUY A CHRISTMAS TREE IN MAINE
(THEY CAN GET ONE WITH A 'COON' IN IT FOR A COUPLE DOLLARS MORE)
IN THE DAYS BEFORE MOTELS
COURT HOUSE
SHOW THE JUDGE HOW THEY DID IT
I'VE BEEN FISHING THIS LAKE FOR FORTY YEARS AND I NEVER EVEN SAW ONE HALF AS BIG !! WHEN I THINK OF THE MONEY I'VE SPENT ON TACKLE - OH BROTHER !
SHERIFFS' PATROL AT CAMDEN, MAINE, CHARGES COUPLE CHANGED SEATS WHILE THE CAR WAS IN MOTION
WHY, I WAS JUST SITTING HERE READING A BOOK AND I SAW THE LINE WIGGLE - SO I PULLED IT IN
ISN'T THAT FUNNY ?
IT'S FUNNY ALRIGHT
MORE MOOSE SEEN ON ROADS NEAR WHITEFIELD, N.H. THEY'LL BE HITCHING RIDES NEXT !
8 POUND 4 OUNCE SALMON TAKEN AT LAKE WINNIPESAUKEE

GOT ANY PAINT IN THAT CAR ?
IT'S UNTHINKABLE BUT SOMEBODY HAS SUGGESTED THAT MAINE'S COVERED BRIDGES SHOULD BE PAINTED !"
IT SEZ HERE THE DEMMYCRATS AINT GOT A CANDIDATE WUTH RUNNIN' AND THE REPUBLICAN PLATFORM IS A WHOLE LOT OF HOGWASH ! EDITOR CAN'T MAKE HEAD NOR TAIL OF IT
SAME THING AS LAST TIME ONLY 'TWAS TOTHER WAY AROUND
NOTE TO YOU FOLKS WHO HAVEN'T BEEN HOME TO MAINE FOR A SPELL - POLITICS ARE ABOUT NORMAL !
EAST DOVER VERMONT BIRTHPLACE OF SHERMAN ADAMS and we're mighty Proud of him !
"P.S."
HOW LONG HAVE YOU BEEN MARRIED ?
"BELIEVE IT OR NOT"
NANTUCKET COPS PINCHED A GUY FOR DRIVING WITH ONE ARM AROUND HIS WIFE !
THOSE SCIENCE PEOPLE MUST KNOW WHAT THEY'RE DOIN' OPEN 'ER UP ! MA
WHAT CHA TRYNA PALM OFF ON ME ? THAT AIR AIR AINT MAINE AIR ! THAT'S JUST SOME OLD VERMONT AIR YOU HAD HANGIN' AROUND - SWITCHED IT TO AN EMPTY BOTTLE -
I KNOW MY AIR !
AND WE'RE FROM BEDDINGTON
DAIRYMEN ADVISED TO MAKE COWS SWALLOW MAGNETS AS A CURE FOR "HARDWARE" DISEASE !
YANKEE TINTINNABULATIONS BY AL BONY
MAINE NOW SELLING ITS AIR !
VERMONT DID IT YEARS AGO, CALLED IT "DAIRY SCENTED VERMONT OZONE"

by VIRGINIA WILDE BRYDEN

the talking jeep

A STRANGE BUT WELCOME SIGHT was added to Bustin's Island, off the coast of Maine, last summer. At the blast of a raucous horn that could be heard all over the island a fifteen year old blond girl leaped into her jeep, lifted the receiver on the mobile telephone and raced down the road driving with one hand while holding the receiver in the other.

The telephone operator was giving portal service to a cottager to prevent a call back to the Portland, Maine, operator. Last year the island overseers decided to procure a mobile telephone to establish communication between the ninety summer families and the mainland. The vacationers felt that they "had gotten away from it all" a little too much when guests were stranded on the South Freeport dock with no means of summoning a boat and emergencies could not be reported.

The overseers purchased a mobile unit and had it installed in Cynthia Hatch's jeep with a battery charger placed under a canopy beside the Hatch cottage. A person pushes a button to talk and then releases the button and says, " Over," so

Cynthia Hatch and David Norris are ready to perform almost any service on Bustin's Island. Opposite page: Cynthia at the mobile phone. She once had a call from Germany.

that the person at the other end of the line can reply. When the youthful operator tells a customer his time is up she is not trying to save him money but preserving the batteries in the jeep that go dead if a conversation lasts too long.

Cynthia Hatch was the logical person to become telephone operator because her parents, Mr. and Mrs. George C. Hatch of Slatersville, Rhode Island, owned the only jeep on the island. The jeep is ferried the ten miles from Falmouth Foreside on a small barge, taking an hour to make the crossing. Cynthia and her cousin, David Norris, son of Mr. and Mrs. Dana T. Norris of Groton, Massachusetts, were business partners, using the jeep to meet the motor boat that crosses from South Freeport three times a day.

The jeep is also used to transport paraphernalia for square dances and to cart books sent up by the Maine State Library. No pleasure cars are allowed on the island but there are a few trucks of spotty performance. David Norris obtained special permission from the overseers to operate an old jalopy as a taxi. It seems that some of the older women found the jeep a trifle jouncy and were not high enough steppers to mount the front seat. Often they sat on the tailboard with legs extended in splint-like stiffness to avoid dragging their feet in the dust.

This summer will be the third season in the baggage and transfer business for Cynthia, who is in the 10th grade at Woonsocket (R.I.) High School. She inherited the business from her older brothers, Gardner and Langdon, who earned their vacation money that way for several years.

The young telephone operator likes the excitement of handling the mobile unit and realizes her importance to the islanders because last summer a man called her to warn his wife that he had left sleeping pills on the mantel and to remove them so the children would not find them. Another family left the gas on in their cottage and telephoned Cynthia to have it shut off.

However, last summer's experience with the mobile unit was an experiment. Cynthia found it rather confining so this summer she plans to shut the unit off at night, except for emergencies, and turn it off for periods during the day so that she can have some recreation herself.

Mrs. Jott's Picnic

Alice Scott Ross shows her daughter, Mrs. R. R. Dehm, the autographed tablecloth.

ALICE SCOTT ROSS, AFFECTIONATELY called Mrs. Jotts by her readers, writes a lively and popular column for the ladies which appears in the Springfield (Mass.) *Union*. In her column Mrs. Ross prints recipes, household hints, and other information of interest to housewives. These housewives, in turn, supply recipes, household hints and all kinds of information in friendly letters they write to Mrs. Ross.

People got to meet each other through this Reader's Exchange Column and it wasn't long before a reader inquired if it wouldn't be possible to hold a meeting or picnic so that contributors to the column could see what each other, and Mrs. Jotts, looked like. Mrs. Ross agreed to the idea of a picnic and asked for volunteers to form a committee.

Six ladies volunteered, the committee was formed, and the picnic was held at Mrs. Ross's home. Ninety-five ladies attended that first picnic held six years ago. They arrived bringing their own dishes and silver, card tables and chairs, and their specialty in a covered dish or a dessert. The committee furnished the

beverage . . . iced tea. That original picnic established the pattern, and each year since the affair, long heralded in advance, has become more successful. How that picnic has grown!

Last year more than five hundred ladies bearing covered dishes, desserts, silverwear and plates, card tables and chairs, arrived at the Ross farm in Hadley. They came from all the New England states, with some fifty-three towns represented. The covered dishes were spread on a long table under a huge tent loaned by auctioneer George Bean. The ladies filed slowly through and took their pick, a little potato salad, perhaps, a bit of jellied salad, a slice of meat loaf, a deviled egg, a few baked beans, a slice of homemade bread. Each lady had turned the recipe for the dish she brought over to Mrs. Ross, and each knew that if she tasted something she liked she would be able to ask for the recipe and get it through the Reader's Exchange Column.

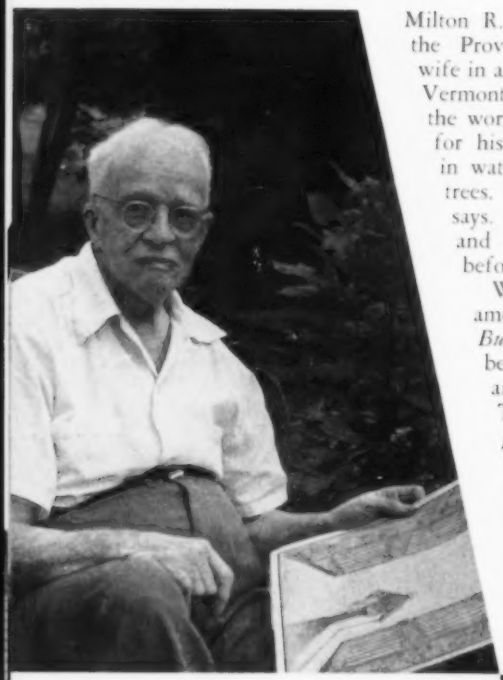
From the tent the line led past a large keg of iced tea; the ladies served themselves and sat down at their card tables. Last year the weather added to the excitement. When most of the crowd had been served and were seated, a quick thunder shower blew up, and everybody ran for cover. Five minutes later the sun was out again and the picnic continued. Nearly everybody got back into line and went through again to select their dessert; most sampled several: a bit of strawberry cream pie, some orange shortcake, a piece of chocolate fudge cake, some iced fruit from the interior of a hollowed watermelon, including melon balls, orange sections, pieces of pineapple, whole black cherries.

After lunch the ladies visited the crafts exhibit in the barn, swapped articles among themselves at the exchange table, no cash transactions allowed. Here one could find plants, picture frames, Christmas tree ornaments, live puppies, buttons, premium coupons, back issues of magazines (including YANKEE), patterns, glassware and you name it. Mrs. Ross circulated through the crowd and was met by all. Everybody signed her tablecloth for her so she would have a record of attendance.

It was a marvelous affair, this sixth picnic of Mrs. Jotts' readers, and this year it was bigger than ever.

Card tables and chairs spread all over Mrs. Ross's lawn in organized confusion.

YANKEE PRESENTS . . .



Milton R. Halliday, retired editorial cartoonist of the Providence *Journal-Bulletin*, lives with his wife in a rambling 150-year old house in Newfane, Vermont and at eighty-three is as interested in the world as he ever was. Once world-renowned for his pen and ink sketches, today he paints in watercolors old covered bridges and ancient trees. "Progress spoils artistic things," he says. "They'll take them down, the trees and the bridges and I want to paint them before they do."

When asked to name his favorite cartoon among the thousands drawn for the *Journal-Bulletin*, Halliday picked one which had been widely reprinted in this country and abroad. It was drawn at the time of Thomas A. Edison's death and showed the great man passing through iron gates into a bright light which cast a shadow behind him. The caption read: "More Light." All the great world events were illuminated by his sharp pen for more than half a century. What better way to retire than to paint in Vermont?

Genevieve Owens of Reading, Massachusetts now lives in New York City but has every intention of returning to New England and building a cottage in the wooded hills of New Hampshire. Miss Owens has to live in the Big City in order to keep up with her stage commitments on Broadway, which include being a singer, an actress, a dancer and also a model. After spending her childhood summers in the Monadnock Region of New Hampshire, Miss Owens began to prepare for a stage career in earnest. She attended the Longy School of Music in Cambridge, Massachusetts, studied voice in Boston and in New York, took lessons in dancing from Betty Gour and Betina Rosary and studied piano and sight reading in Boston. Her first summer stock experience was with The Weston Players in Weston and Woodstock, Vermont and she since has taken a crack at every conceivable form of entertainment. Proof that her studies were not in vain came when she was signed by Rodgers and Hammerstein to play parts in their touring companies. Bravo, Genevieve!

Fingers Toward Heaven

The Congregational Church, Acworth, New Hampshire is a typical Benjamin design.

by S. R. Gilcrest, Jr.

There are at least six Connecticut valley spires which seem, at first glance, to have come from the same mold. What made our forebears build their meeting-houses so much alike when they could have had a distinctive building, like no other in the county? The answer lies in the fact that New Englanders have always been a traditional people. Stated simply, they did. And very distinctive they were, too.

Our early settling folk practiced their own personal religion, varying from community to community, but all based on one general premise: equality. In fact, at times, one gets the impression that they held themselves equal to anything. However, their meeting-houses were built in the traditional, equal manner, considered just a hair finer than any neighboring meeting-house. Forty-pane

St. Martin's in the Fields, London was copied in the early 19th century by a travelling New England parishioner and was copied in his own and many other towns. The Congregational Church of Templeton, Massachusetts, below, was the first in New England of this modified style.

considered just a hair finer than any neighboring meeting-house. Forty-pane window sashes, classic revival facades, and Adam decor were employed. All the very latest architectural books were consulted as they came out, and their ideas put into practice as soon as possible. It must have been much like the "new car" situation of today. Mother England, of course, was the last word in styles and in architecture when the plain colonial builder started to dress up his work even more after the turn of the century immediately following the American revolution. The country was maturing; money was circulating more freely from the large profitable farms to the market towns, the seaports, to all corners of the known world, and back tenfold. Among the items imported from Europe were impressions of fabulous architecture—really imposing stuff—such as the infant United States had never seen. Our own architects, who had just set up shop as America's first professionals, studied the latest European styles at home and abroad. Among these emissaries were young Charles Bulfinch, of Boston, Samuel MacIntire, the woodcarver of Salem, and a man by the name of Asher Benjamin from Greenfield, Massachusetts. Benjamin proceeded to publish a whole set of books aimed at the colonial builder. They were full of engravings, with plenty of details all rendered in terms of boards, simple woodworking tools, and nails.

Great was the effect of these books, which went by such names as "The Country Builder's Assistant," or "The American Builder's Companion . . . being a System of Architecture particularly adapted to the present style of building . . . for carpenters and joiners of the United States of America." Such books must make their mark. A great deal of the work done from these books was in farm and town-house construction and has been lost, but public buildings such as churches still exist in their original form, exactly patterned after plates in these books.

A lot of scouting around was done for good architectural examples by travelling parishioners and/or clergymen. If one of these men spotted a church or a steeple

they thought particularly pleasing, they caused it to be copied in whole or in part for their own new church. It was in this way that almost all the existing meeting-houses (the pre-revolutionary meeting-house was usually built in the traditional New England manner without a steeple) eventually got late-model steeples, and their interiors (these early buildings were oriented to the pulpit, in the center of the long side) changed to face a pulpit in one end of the floor plan, often opposite the new steeple, beneath which the main entrance was put through. Many, in fact most, of the old meeting-houses were replaced entirely by these new models.

One such replacement took place on the town common of Templeton, Massachusetts, circa 1815. The facade of the church is Ionic (Roman), details of the styling closely reminiscent of Benjamin's Bennington design, but more closely reminiscent of a far more elaborate and imposing structure in London itself; that hub of the old New England universe. Somebody had been scouting! The Templeton spire resembles that of St. Martin's in the Fields, a London church completed in 1726, and designed by Sir James Gibbs, who worked in the manner set forth by the great architect Sir Christopher Wren. It was Wren who restored London's churches after the great fire of 1666. Over fifty churches were designed and their building supervised by Wren, all different. Also a replacement after the fire, but on a grander scale than many of Wren's limited budget churches, St. Martin's was probably one of the more impressive parish church examples in England at the time. The Templeton church building is of course a simplification, but the compromise of design and proportion was very fortunate.

This new London steeple was by now all the rage in Southwestern New Hampshire, as it was copied again almost immediately in Hancock, New Hampshire, in 1820. This church also stands today as the "Congregational Church, Town Hall, and Selectmen's Office." This parish was founded, according to their sign, in 1788, so the older meeting-house had only been standing thirty-one years before

Above: The steeple (above) of the Congregational Church in Fitzwilliam, New Hampshire was copied from the Templeton design. Somebody went scouting and Hancock, New Hampshire copied the Fitzwilliam spire line for line, on the Congregational Church, Town Hall and Selectmen's Office.

Above: The steeple of the Acworth Congregational Church (see opening photograph). Below: The squat steeple of the church and town hall in Jaffrey, New Hampshire is a result of the reduction of only the vertical dimensions of the original model taken from the Templeton design.

the decision to build a new one.

A very imposing church building located at Acworth, New Hampshire, has a similar steeple and facade, but evidently taken as much from Benjamin's Bennington design as from Templeton. The steeple conforms with Benjamin in the upper spire; with Lavius Fillmore in the Palladian window below the belfry; and the facade seems a compromise between the ornate Templeton design, and the practicality of Benjamin. A similar steeple on a brick church in nearby Newport, New Hampshire, is dated 1822. It is probable that these two churches were building at approximately the same time.

Perhaps the most interesting of the Connecticut valley churches, to my mind at least, is at Jaffrey, New Hampshire. This is a converted meeting-house. The old pulpit window remains in the East wall, as well as the old central doorway in the West, even though the interior seating was changed to face the North end, to which the steeple was added outside. It was erected above the old boxed stairway, one of which probably projected from each end; one for men, the other for women to the upstairs gallery. The South box was evidently removed, and the main church door put through opposite the steeple. The steeple is a curious attempt at reducing the scale of the nearby Fitzwilliam height to fit the smaller meeting-house. The size of all the detail work was not reduced, but only the height of each component. The result is a fascinating "flattening" of the original soaring Templeton spire.

Thus we can follow the dictates of Sir Christopher Wren and Gibbs in architectural style through a section of provincial New England during those first prosperous days, just as we may now trace automotive tail-fins, and Jacques Fath, in a few of their complexities.

Parish churches have been built since from Wren's designs. Bigger, higher, and far more accurately copied, none of them have the provincial charm and attractiveness of their small New England cousins in the Connecticut valley. To most of us, New Englanders, that is, these are the original of all white churches.

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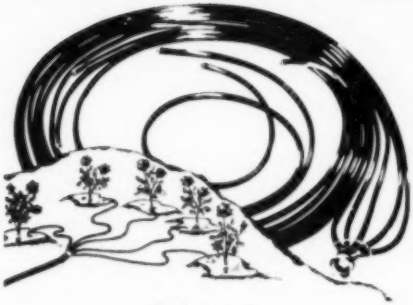

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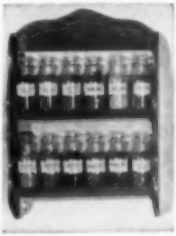

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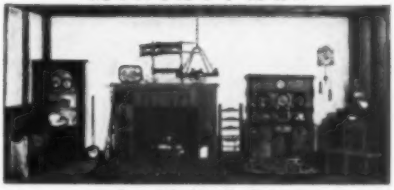

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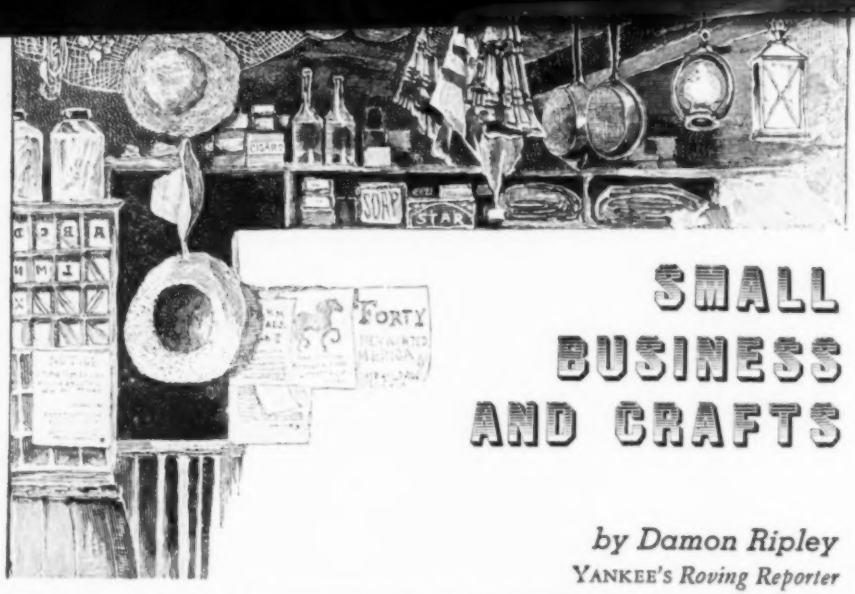

SMALL BUSINESS AND CRAFTS

by Damon Ripley
YANKEE'S *Roving Reporter*

Contributions for this department are invited. We will pay $10 for each item used.

AN AIR OF SECRECY

On a side street in Randolph, Vermont is a large three-storied barn red building with a conventional white trim, home of the Brigham Sheet Gelatine Company for the past fifty years. There is an air of secrecy about the place. The back of the building is turned towards the road and it bears no name or advertisement to give a clue to its business. At the far end is a small locked door which is opened from inside by a buzzer. Mrs. Ella M. Bowen, who has been with the company for thirty-one years, confirms the air of secrecy. "The manufacture of the dyes has been a closely guarded secret for the past sixty-nine years," she says, "and we want to keep it that way." "This is a one family business," she will tell you. "There is only one other sheet gelatine company in the United States, but they don't use our methods."

Much of the colored gelatine is used by the United States Navy in its hydrographic work and Hollywood uses large quantities of it, though Technicolor is the biggest single customer. The colored sheets of gelatine are used in spot lights by big and little theater companies, high school auditoriums and the Ice Capades. There are seventy-five standard and a hundred special colors all of which are known by number. Much of the business is seasonal and colors vary with the fashion of the year. In the winter it is difficult to keep up with the demand. When asked about expansion a worker shrugged, "What for? We're busy enough as it is."

Aubrey P. Janion

HE HATES ROBINS

John L. Lacey of Ridgefield, Connecticut has devoted most of his life to birds, in fact, he calls himself a "birdsmith." As a professional carver of models of our feathered friends, Lacey has managed to feather his own nest with no small degree of success. Birders, whether they watch, photograph, or listen to birds, are generally an avid group and Lacey is no exception. "I just don't feel right," he says, "unless I'm carving a bird." To date he estimates that he has carved over 20,000 bird models and one order had him working for two years carving every single bird indiginous to the state of New Jersey—some 372 different species! He has studied birds for most of his life and has amassed a bird library that rivals many institutions. Generally speaking he finds but little difficulty carving the most difficult birds—it's the simple ones that get him. "I sweat blood tryin' to make a good robin," he says. His other difficulty lies in carving owls and his comment on them is "Damn owls, anyway." Lacey has published three books on bird carving and has sold over 30,000 Audubon Bird Modelling Kits which contain materials and instructions for the amateur carver. Recently Lacey has branched further afield and now sells pre-carved eagles which need but light sanding and painting. Lacey will carve almost any bird for you, but don't be in a hurry—he's got literally hundreds of back orders and he knows he will never catch up. Besides, he's in no hurry.

HE LIKES COMFORT

Paul C. Dow, who runs The Hammock House in Rockport, Massachusetts is a man who likes his comfort. For years he and his wife had been looking for a comfortable rope hammock similar to one his wife remembered having had when she was a little girl. But they seemed to have gone out of fashion. On a trip to Marblehead, Dow saw some rope work at a fisherman's shack and realized that the fascinating knot was similar to one used to gather the rope ends of a hammock to its ring used for hanging the hammock. Wishing to know more about knots and rope work, Dow bought a book about them and began to experiment. Very soon he had a hammock that fulfilled his wife's fondest memories.

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He made other hammocks for members of his family and friends and soon found himself in the hammock business. He has shipped his hammocks as far away as California and Vienna, Austria. Perhaps his proudest moment came when his hammock was chosen as one of the exhibits at the Brussels Worlds Fair. It was displayed in an exhibit of articles of good design and craftsmanship used in the American way of leisure living.

Fossil Gardens in Wiscasset.

►Since people collect most everything, it is not too surprising that Mr. and Mrs. A. J. Messier collect minerals. The Messiers have been doing this for years but even they were surprised when they realized they had over forty-eight tons of rocks, fossils and other minerals. At the time they were living in South Dakota, far away from their native state of Maine. Wishing to return home, they bought a place in

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Wiscasset and shipped the whole collection back east in a freight car! Wishing to make their collection available to the public, they started Fossil Gardens, on Route 1. Here are over 1500 mineral specimens from all over the world; 200 native Maine mineral specimens; and a large collection of petrified creatures and vegetables from the Badlands of South Dakota. So, if you like rocks and find yourself anywhere near Wiscasset, drop in at Fossil Gardens and say hello to the Messiers.

►In the small village of Rumford Point, Maine, on U. S. Route 2, may be found a small harness shop run by a seventy year old man, Elton M. Knight. When he was a boy of about ten, Mr. Knight had few playmates and spent many hours in the village harness shop learning to sew harnesses by hand. About twelve years ago, when he became unable to do heavy work, Mr. Knight remembered the trade he had learned as a boy and fitted up a small shop. If you have a horse, he can make you a complete new harness or repair one in bad condition as good as new, whether it be for a heavy work horse or for a race horse. Since there are few harness makers around these days, Mr. Knight is a good man to know about.

►We tried out the Charcoal King Broiler advertised in YANKEE by Burton Products, Box 6202, Bridgeport, Connecticut ($15.95) for our first cook-out experience of the year. In less than an hour from a touch of the match to the lighter fluid we had a perfect meal for four: soup, steaks, french fries, peas and dessert. We'll say it's just about the perfect trip!

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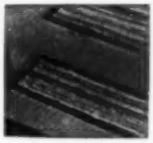

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►Taking her cue from a similar enterprise in Washington, D. C., Mrs. Hope I. Prince, who runs The Fair Exchange in Poultney, Vermont has started a business that not only gives fun to its customers but also is profitable to its owner. Briefly, The Fair Exchange operates in the following manner. Say Mrs. Smith has six glass plates for which she paid five dollars. She brings them to The Fair Exchange where it is agreed that, being in good condition, they are still worth that amount. Now, having a credit of five dollars, Mrs. Smith explores and finds a sap bucket marked five dollars. She pays 20% commission, or one dollar, and leaves with the bucket, something she has wanted for some time. On the other hand, Mrs. Smith may pick up a two dollar item, paying the commission of forty cents, and waiting until another day to use the rest of her credit (three dollars). Quite an idea, this, and one we wish was more prevalent. Look around the attic and then pay a visit to The Fair Exchange!

►Most New Englanders are familiar with the ill-fated Passamaquoddy Tidal Power Project initiated in the late 30's by F.D.R. Part of the project was Quoddy Village, erected to house the workers and said to be the only town in the U. S. that was completely planned before construction started. Recently the sale of Quoddy Village to a group of nineteen New England men and women was announced by Sidney W. Grossman, president of L. Grossman Son, Quincy, Massachusetts. Quoddy Village Corporation, the new owner, will de-

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velop the area for recreation, light industry and low-cost retirement homes. Three of the first projects to be undertaken are an arts and crafts center, comprising fifty two workshops, a shopping center and a 12-unit motel. If you are a professional crafts person and wish to establish yourself permanently in Maine, the owners of Quoddy Village would like to talk to you. The costs are to be amazingly low—$50 per month for a studio and houses and apartments are as low as $25 per month. For further details please write Paul A. Newsome, 814 Statler Office Building, Boston 16, Massachusetts.

Myra Davis and a friend.

►Hand spinning of wool and flax is still done in a few rural areas. You have to go far looking for it. But about the last place you'd expect to see a real spinner working would be right in a modern Boston office building at 739 Boylston St.

A true spinster, and proud of it, is Myra L. Davis who has been spinning and weaving ever since she was a little girl in Lynn, Massachusetts. "The way to really become a weaver is to start back at the beginning, card your own wool, dye it, spin it. Then

you really know what you are doing when you weave." Right now she is spinning some carracul yarn to weave into a coat for herself. Carracul is a form of hair, not fleece.

Miss Davis, an expert if there is one living, weaves hierlooms of the future. Her luncheon sets, towels, bureau scarves, pillow covers, rugs are famous. She has also taught her craft for many years in New England and in the South. One of her greatest satisfactions is her work with sightless pupils among whom have been numerous war veterans. It is to be accessible to her blind students that she has her studio in an office building.

One of the high spots in Miss Davis' career was during the summer of 1957 when she was asked to take one of her looms and a spinning wheel and show her craft in a window at Filene's Store, Boston. The exhibition was part of the celebration commemorating the 350th anniversary of the voyage of the "Mayflower" to Plymouth.

Among her treasures is a croileagh (pronounced croy-lee) from the Isle of Skye. A croileagh is a wool basket, native to this island, woven of willow twigs.

Lawrence W. Collins

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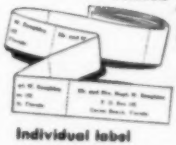

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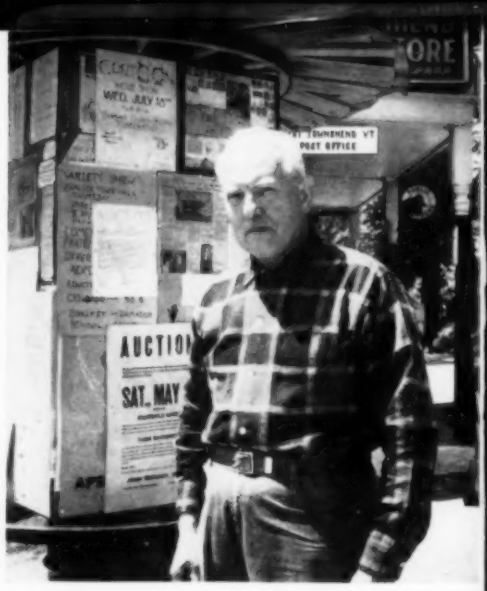

Josef Petermann, who owns and runs the West Townshend Country Store, in West Townshend, Vermont stands beside his octagonal bulletin board. This "Official information center" lists every auction, chicken pie supper and country barn dance for miles around. Want a kitten—a parlor stove? Need a baby sitter? Just take a look at Petermann's bulletin board.

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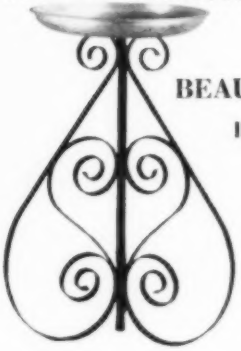

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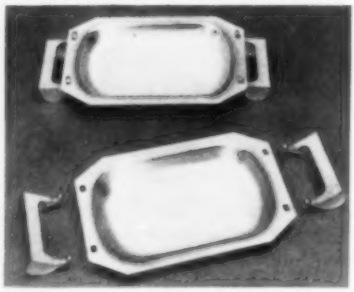

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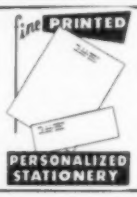

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SAYINGS of the ORACLE

No letters answered except through this column. Watch for yours.

►*Kans.: Dear Oracle:* In knitting a stocking, and rounding the heel, do you purl every other row or knit two and then purl? If you can answer all questions you certainly ought to be able to answer this, not that I ever supposed you could answer half of them anyhow! And probably when you can't answer you throw the questions in the waste-basket where this one will go! Mrs. G. G.

Answer: Maam, it gives us pleasure to inform you that we never heave away a serious question. Now for your answer, we personally never turn the heel when knitting a stocking and so, we never purl at all. The result suits us just as well and we have followed this practice for years.

►*Miss.: Dear Oracle:* In the April edition of the YANKEE, you answered a question on when is a ship a boat.

By the landlubbers version, a boat is a boat when it can be put on the deck of a ship, even an ocean liner is a boat as I saw an article on the carrier *Forrestal* where two ocean liners can be put on her deck side by side.

However, when steam powered vessels came into great usage in the 1850's, vessels were classified by measurement. A boat is a vessel less than 100 feet long while a ship is a vessel over 100 feet long. This has survived to the present day and this is why the large coastal packets of today, such as the Boston-Provincetown steamers, are called boats since the earlier vessels on this line were less than 100 feet long. R. F.

Answer: We will not argue with anyone who "pulls the book" on us, especially when the book in question is one compiled by landlubbers. But we have lived on or beside the sea for the heft of our life and we know our way around in such bearings.

In our own, longshore vocabulary, a boat is an open craft, fourteen feet or forty. The old "caraway" boats were sometimes sixty feet long, but they were boats. By the same token, we have seen many a schooner under a hundred feet long, and they were vessels. For the record, Coast Guard registry papers do not specify either vessel, ship or boat, but merely say: "Steam, Deisel, or Auxiliary," as the case may be.

Call an ocean liner a boat if you like. We have some passenger steamers in our own neck of ocean, some of 'em close to two hundred feet long, give or take a few feet, and somehow, old-timers do call them "boats," though just why, be blowed if we know, especially as they refer to a fifty-foot dragger as a vessel.

►*Vt.: Dear Oracle:* You once said something about your grandfather shoeing Israel Putnam's horse. Was he a blacksmith? G. T.

Answer: We look for this sort of question from certain peculiar, human specimens, but not from Vermonters!

►*Mass.: Dear Oracle:* With planting time at hand, maybe you can give me some advice. I have tried without success to raise sweet corn in my garden. Being a retired "city slicker" I don't know much about it and when I ask my informed neighbors their answers are usually somewhat cryptic. A. D.

Answer: We belong to the ancient school who were taught to roll the seed corn in coal-tar to discourage the crows, then run 'em through woodashes so's the kernals wouldn't stick together. Furrow, or hoe a shoal hill, drop five kernals in, by hand, cover an inch deep and step on every hill after 'tis covered. You'll get corn. But you'd better squirt a few drops of mineral oil into the silk when it first shows if you have borers in your neighborhood.

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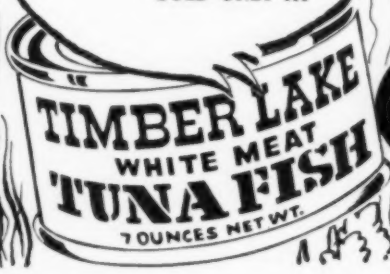

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The "New" Wayside Inn

AT HOME IN NEW ENGLAND *with Duncan MacDonald*

JUST THREE WEEKS AGO, AS I WRITE this, I stood in the Longfellow Room at the Wayside Inn in South Sudbury, Massachusetts, with Ralph Carpenter and Roy Baker. The occasion was a preview of the restoration of the 272-year-old Inn. All unhappy thoughts of the disastrous fire of 1955 were gone. Everyone present was thrilled with the appearance of the "new" Inn and felt a deep appreciation of the discerning eyes and skilful hands that had transformed the Inn once again to the place Longfellow knew and loved.

The question was raised as to whether it was possible the fire had been a "good" fire? Roy Baker, of Antrim, New Hampshire, who had been called in the day after the fire for his expert advice, said he thought perhaps it was. "From all I've learned and heard, I don't think anyone knew how this building was built or how it 'grew' previous to the fire. Now we know what was built first and how it was added on to, and how it grew to be what it is today."

Ralph E. Carpenter, Jr., who was responsible for the entire Wayside Inn Restoration, said that one of the major decisions they had to make was the extent to which they would "remove later additions which have come naturally or unnaturally to be a part of the original structure. Our aim was to restore it as Longfellow knew it. The proprietor in the 1890's 'fixed it up' by bringing in a number of mantles and panellings. As it is now, it is much more in keeping with the rural countryside and the character of the building and its past. The most obvious change is the removal of the gables and the front porch."

After luncheon, Mr. Carpenter guided me through the several wings of the Inn. I could not have had a better guide. Mr. Carpenter is one of our leading authorities on early American furniture, and is Chairman of the Wayside Inn Committee of the National Trust for Historic Preservation.

We entered the Longfellow parlor, just opposite the Bar Room. Here is where the poet sat, watching the fire, and enjoying the people he wrote about in "Tales of a Wayside Inn." Who can remember the first time he heard or read that most popular of the "Tales," *The Landlord's Tale*, or *Paul Revere's Ride:* "Listen, my children, and you shall hear Of the midnight ride of Paul Revere."

There was the fireplace, with the picture of Fair Princess Mary to the left.

"The fire-light, shedding above all
The splendor of its ruddy glow,
Filled the whole parlor large and low;
It gleamed on wainscot and on wall,
It touched with more than wonted grace
Fair Princess Mary's pictured face . . ."

All was there, as he had written about it—"the rafters overhead"—and a number of the original furnishings. Contrary to the impression that many people seem to have, about eighty per cent of the furniture at the Inn was saved from the fire.

Upstairs we looked in on the Drovers and Drivers room, just over the Bar, and

At the opening of the new Wayside Inn, Duncan chats with Roy Baker, left, of Antrim, New Hampshire and Ralph E. Carpenter of New York. Duncan is heard every weekday at 10:05 - 10:30 A.M. over WNAC Boston and the Yankee Network stations.

Left: The wallpaper "Bluebells of Scotland" originally found in the LaFayette Bedroom. Above: The Longfellow Room.

across from it, the Longfellow chamber, directly above the parlor.

Down the hall was the ballroom. This had been completely demolished by the fire but Mr. Carpenter said it had been restored with great fidelity because of the many drawings and photographs which were available for study.

"The ballroom is framed with oak which was cut in the forests of New Hampshire and Massachusetts almost immediately following the decision to go ahead with the restoration, and all the framing is green oak. People who are experts in this feel a building framed with green oak will stand up better and with less shrinkage than trying to get old beams, with all their defects, from old buildings."

This comment on old wood versus new, a question that is often faced by people who are remodeling, reminded me of something I wanted to ask Roy Baker. And that is, whether he thought a person should buy an old house without first getting professional advice.

Mr. Baker, who is called upon to appraise about 200 structures each year ("houses, barns, churches, inns, anything old," he says), felt it was possible to proceed without expert advice, but that it depended on how much you already knew and what you were trying to create.

"If people are really buying a house for a future home and want it to be right," he said, "I think they are making a mistake unless they have someone with some experience and knowledge of old houses to tell them what condition it is in, and what they are in for after they have purchased the house. They may pay $10,000 for a house and have to spend $20,000 to fix it up. I think they should know just what condition the house is in before they sign papers to buy it and then decide whether or not they can afford to fix it up."

One of the people at the Inn's preview that I met briefly but did not have an opportunity to really talk to, was Mrs. Hermann Place. Angela Place has supervised the restoration of the grounds. Aside from this important contribution, she is a devoted needlewoman and with three of her friends made the beautiful crewel work curtains in the Howe Parlor.

It was a great pleasure to talk to Ernest Lo Nano, the well-known decorator who supervised the hangings, fabrics, and wallpaper. Mr. Lo Nano is noted for his work at Monticello, Winterthur, and Williamsburg. He has

Right: "Diana," one of the Katzenbach and Warren papers available with matching fabric made by the firm of Greef Fabrics.

been responsible for over 500 designs, all authenticated.

In the LaFayette Bedroom, we saw a lovely wallpaper, "Bluebells of Scotland." It was originally found in this room and is in the documentary colors of blue, orange, and white.

Two wallpapers were found in the Longfellow parlor—"Chinoiserie," a documentary white on a gray ground, and "Diana," a later paper that appears in the earliest photographs of the room. A fourth print is "Coffers," a design of squares and lozenges with three-dimensional effect, like a coffered ceiling.

It will be of considerable interest to homemakers to learn that these four designs will be available in wallpaper and fabric by the end of the month. Greeff Fabrics will develop the fabric line, and Katzenbach and Warren of New Canaan, Connecticut, will produce the wallpaper. Each design will be reproduced in the original documentary colors, and in three additional colors. Paints in original documentary and complementary period colors are also being produced.

Yankee's Cook of the Month

We get accustomed to speaking of Italian cooking as though it were that simple, and it has taken Wilma Reiva LaSasso to remind us that each region of Italy has its own kind of cooking.

She acquired her interest by inheritance and her knoweldge by interviewing Italian immigrants over many years, getting from them the recipes they treasured and brought with them from many parts of Italy. The results we are happy to find in "The All-Italian Cookbook," published by The Macmillan Company. Mrs. LaSasso has brought together more than 500 recipes "from antipasto to zabaione," and out of these I have selected a few which I think you will enjoy.

Polpette Alla Toscana
(Meat Balls, Tuscan Style)

2 pounds ground beef
½ tsp. nutmeg
¼ cup minced parsley
salt and pepper to taste
½ cup chopped prosciutto or boiled ham
1 egg
¼ cup grated Parmesan cheese

Mix thoroughly, and form into balls of the size and shape of eggs. Flatten a little, roll in fine bread crumbs, and panfry in olive oil.

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SEE PAGE 111

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Spezzatino di Vitello alla Napoletana
(Veal Specialty of Naples)

Cut 1 pound of *veal steak* into small strips, and brown them in *olive oil*. Remove, and saute ¼ cup shredded *onion* till golden-brown. Add 1 cup finely sliced *green peppers* and 1 cup sliced *mushrooms*, and cook 10 minutes. Add the browned veal strips and 2 cups strained *tomatoes*. Add *salt* and *pepper* to taste, and cook another 20 minutes.

Insalata di Cavolfiore e Fagiolini
Cauliflower and Green Bean Salad

Boil *cauliflower florets* and *green beans* in seperate pots of salt water till tender but firm; drain, and cool. Arrange the florets and the beans attractively in a deep platter. *Salt and pepper* to taste. Sprinkle a little chopped *mint* and *garlic* over all. Pour a little *olive oil* and a dash or so of *lemon juice* over all. Stir salad carefully, and let marinate ½ hour before using.

Schiacciata di Ciccioli
(Crackling Bread)

3 cups yellow corn meal
1 tbs. salt
3 tbs. baking powder
1½ cups milk
1½ cups water
2 eggs
1 cup cracklings

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Mix corn meal, salt, and baking powder thoroughly. Add milk and water, and beat until smooth. Drop eggs into batter, and continue beating. Stir in cracklings. Bake in lightly-greased iron skillet or large Dutch oven, about ½ hour in 400° oven.

Panforte di Sardegna
(Fruit Candy of Sardinia)

1 pound seeded dates
1 pound seedless raisins
½ pound figs
½ pound seeded prunes
1 pound blanched chestnuts (cooked and drained)
1 pound powdered sugar
¼ cup fruit brandy (optional)

Chop or grind fruits and chestnuts fine. Add the other ingredients, mix thoroughly and knead like bread. Make into 2 long rolls an inch in diameter. Dust in powdered sugar. Store in cool place at least a week before using. Cut into inch slices to serve.

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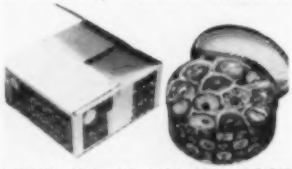

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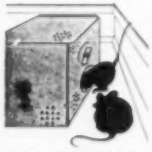

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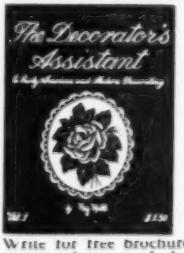
THE DECORATOR'S ASSISTANT, Vol. 1



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Books Received

GEOFFREY ELAN

Flower Chronicles by Buckner Hollingsworth, 302 pages including many illustrations and bibliography. Rutgers University Press, New Brunswick, N. J. $5.00. A book about the role in history played by such garden familiars as iris, daisy, poppy, nasturtium, dahlias and others.

Wind Rose by Helen Hull, 310 pages. Coward-McCann, Inc., New York. $3.95. A Maine novel about several troubled people: Kristine, with a dilemma in her husband; the Wyatts, new at inn management; and Beulah, the waitress with her earthy loves. Comedy, romance, philosophy—and Mrs. Bartholomew, a woman writer.

How to Tell a Story by Josephine Gardner, 32 pages, 3" x 6", 25c. The Porpoise Bookshop, San Francisco, California. Utterly charming, valuable contribution to mothers, teachers and all others in the instructive or entertainment fields.

The Cranberry Train by Bettina Peterson, illustrated by Jan Norton, 30 pages, $2.00. Ives Washburn, New York. Children's story centered on the many interests of the Edaville Railroad at Carver, Massachusetts. As fascinating as a ride on the railroad itself.

A Guide to the Art Museums of New England by S. Lane Faison, Jr., 270 pages with index, $5.00. Harcourt Brace Co., New York. A book we should have loved to have done ourselves, and as a matter of fact have had at our elbow for years now notes as well as the impulse towards it. We are glad Mr. Faison finished his first. For he has done the perfect job—made all of New England art to live in one large, readily available museum—a treasure house students, scholars, art lovers everywhere will find indispensable. "We never knew before all these wonderful art treasures were right here in New England." Well, you know now. Both author and publisher deserve heartiest of congratulations.

Light Verse and Worse by Edward A. Bacon, 57 pages, illustrated, no price given. Kaufman Press, Washington, D. C. Collector's item—particularly for those who know or would know the author, who has somehow missed the steamroller of the age.

Moonlight Murder at Smuttynose by Lyman V. Rutledge, 47 pages, illustrated. (Send one dollar to author at Dublin, N. H.) Details of a famous murder brought to light for the first time. Author would like comments on his style—especially with regard to the murder scene.

Yankee Homecoming, 1958 by Jack Frost, 96 pages, beautiful illustrations by this famous author-artist, no price given. Rustcraft Publications, Boston. Jack Frost, at his best, projecting himself into the region he loves, has attracted wide and important support as a promotional leader. Just where the "payoff" comes or when or to whom we have not been able to discover, but the very fact there is this support seems to us a matter for congratulations all around.

American Heritage, June 1958, 112 pages ($8\frac{1}{2}$x11), $2.95 as a book (hard cover), $12.50 by the year (number of issues not given), full color illustrations. The successful publishing phenomena of recent times. Entertaining, beautiful, instructive.

The Tamworth Narrative by Marjory Gane Harkness, 336 pages including photographs, Appendix and Index. The Bond Wheelwright Company, Freeport, Maine, $4.75. All about the rise and development of Tamworth (N.H.)—the five sections of Tamworth village, South Tamworth, Chocorua, Stevenson Hill and Wonalancet—from forest wilderness to the present time.

Treadway Inns Cook Book by Ann Roe Robbins, 397 pages including Index and illustrations by John V. Morris. Little, Brown and Company, Boston, $5.00. Treadway's famous food is herein adapted to the small kitchen. Some narrative, too, about these Inns intersperses the recipes, which include regional specialties—cranberry crunch and black bottom pie, to name two mouth-watering dishes.

A New England Girlhood by Nancy Hale, 232 pages, Little, Brown and Company, Boston. $3.75. Reminiscences by the granddaughter of Edward Everett Hale, many of which have appeared in the *New Yorker*, "some true . . . some not," that evoke for some the warm and happy memories of childhood and adolescence and early fun times.

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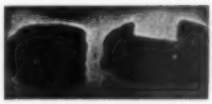

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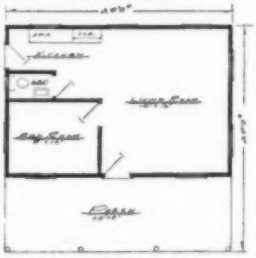

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(*Continued from page 7*)

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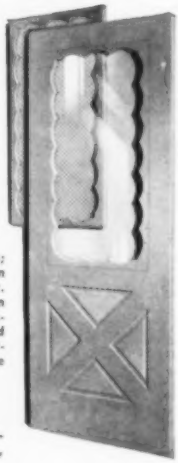

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tragile, has colored pictures on envelope and as the letter head, a soldier, Eagle, flags, cannon, Co.H., 17 Reg. N.H. Volenteers. Wash. DC. from Lewis Mitchell to his sister Abby. What am I offered in swop. AU352 Me.

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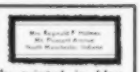

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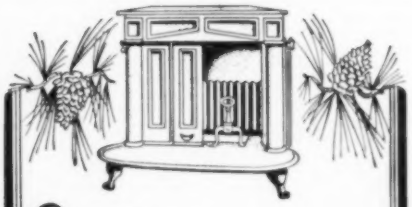

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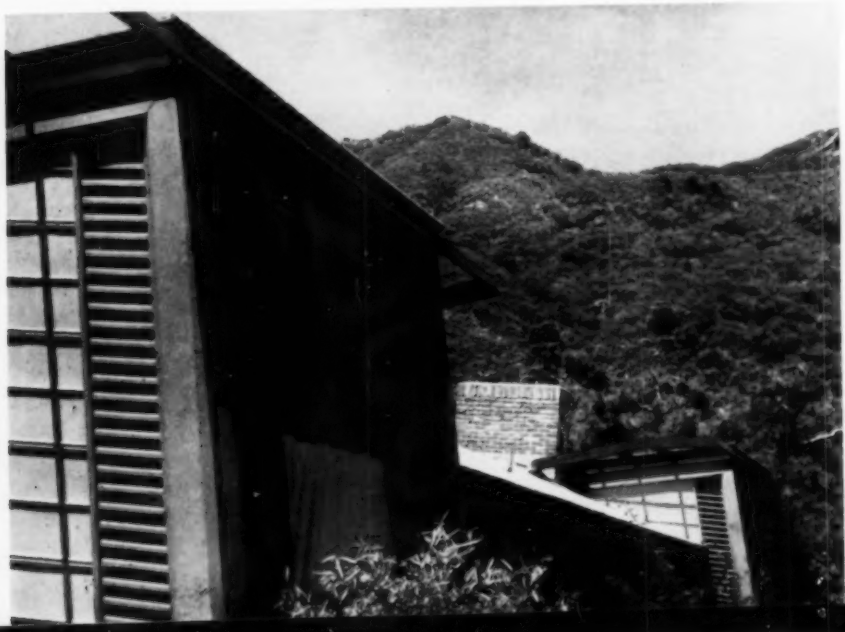
Over the Horizon

by JEAN BURDEN

Assistant Director Charles Rogers plays with Sumi, the pet fawn. Below: One of the individual studios—this one for artists. Note the glass north wall for proper light.



PETERBOROUGH on the PACIFIC

MacDowell Colony on the Pacific—Grocer's Folly—Eden for artists—I had heard about the Huntington Hartford Foundation for years—ever since poet Lawrence Spingarn (whose poems have often appeared in Yankee) described his sojurn there. One hot summer afternoon I decided to see it for myself.

Turning off busy Sunset Boulevard onto a quiet residential street, and then to a narrow winding road that snaked its way along the rim of a canyon—just wide enough for elves in Volkswagens to pass each other—I came to imposing wrought iron gates that smacked more of Buckingham Place than Los Angeles. I announced my name and appointment over the intercom, and the gates swung open.

Slowly I wound down past hillsides covered with chaparral, wild lilac and yucca to the canyon floor dotted with sycamores and gnarled oaks. A hundred and fifty-four acres of woods and meadows (so said the brochure) stretched out on either side. The city, actually only a few minutes away, seemed as far behind me as the county line. If tranquillity is a prerequisite for creative activity, this art colony has it to spare.

In the absence of Director Dr. John Vincent (who doubles as professor of music at nearby University of California at Los Angeles) I was welcomed by Assistant Director, artist Charles B. Rogers—well known for his oils, water colors and etchings of the far west—shadowed by a six-weeks-old spotted fawn named Sumi, who demanded all the attention, and darn near got it. I noticed in the lounge of the Community House a bust of Huntington Hartford, a young handsome man with a sensitive face. Grandson of the late George Huntington Hartford, founder of the A & P grocery chain, he has always been a highly controversial figure in art circles. Usually characterized as a reactionary, he is reputed, nevertheless, to own a large Orozco, and his 1957 Award of $5,000 for distinguished achievement went to Salvador Dali—hardly noted as a conservative.

On the walls of the Community House I noted traditional landscapes, one abstraction. "Must the applicants for Fellowships agree with Mr. Hartford's ideas on art?" I inquired of my guide. "Oh no!" he replied with a laugh. "But they must be pretty well known in their field. This isn't so much a place for *budding* talent, as for those who have already demonstrated their gifts, and need a refuge to concentrate on a project away from the demands of everyday life. You know, doorbells and telephones. They can't even bring their spouses here unless they qualify too. And we *never* let children in." He grinned down at the fawn as he tested the temperature of a nursing bottle. "Except for Sumi here, of course. And I'm sure glad she wasn't twins!"

Resemblance to the famous MacDowell Colony of Peterborough, New Hampshire was not entirely coincidental. A few years before he opened the doors in 1949, Mr. Hartford called on Mrs. MacDowell to learn full particulars. She gave him all the information she could muster, and her best wishes. "But," she said later to poet Margaret Widdemer, "I doubt if he does what I suggested." She might be surprised if she could see it today.

To writers, musicians and artists who have been fortunate enough to partake of the privileges of both sanctuaries, the similarities outweigh the differences. One lives with a minimum of supervision and regulation under idyllic conditions, working in separate cottages, for intervals of from two months to six. The main difference seems to be that MacDowell charges a small weekly fee; H.H.F., being heavily subsidized, charges nothing. Also at the latter colony, most supplies—from grand piano to paints and brushes to typewriter—are provided.

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In both retreats studios are scattered through the wooded grounds, far enough apart to discourage neighborliness or back-fence gossip, and furnished with all the comforts of home except telephones. At H.H.F. Fellows sleep as well as work in their studios, contrary to those at MacD. which are solely work rooms.

With Mr. Rogers in the lead I inspected two of the more palatial studios, both designed by Architect Lloyd Wright. One was a duplex for a musician and a writer—each with enough privacy that neither piano nor typewriter could heckle the other. Ernst Toch lived here during his residence, composing much of his prize-winning *Third Symphony*, and chamber cantata, *Vanity of Vanities*. He also preferred to dine in solitude instead of at the long table in the community room, and dinner as well as lunch was brought to him in a basket and left quietly at his door. Most of the other Fellows (like Max Eastman, Carl Carmer, or Van Wyck Brooks) like a little sociability at meals, although lunch is always in a picnic basket, and according to one resident, "much too sumptuous for creative work—I always had to take a nap afterwards!"

The cottage for painters which I prowled through had a studio with north wall of glass, and separate living quarters so that

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paints and canvas needn't dirty up the carpet. There have been many famous artists at H.H.F.—among them, Edward Hopper, George Biddle, James L. Phillips (who has also had two Fullbrights), and Taro Yashima, honored many times for his exquisite illustrations of children's books.

I looked around at all this perfection and asked, "Doesn't it ever pall on them?" Mr. Rogers nodded. "Yes, once in a while some city boy, used to clacking his typewriter in a flat over a trolley, complains bitterly that the mocking birds sing too loud, or the lawnmower is noisy. But he usually gets over it."

"Any fist fights over rival schools of art?" I couldn't help but ask. "Plenty of arguments, and lots of flying sparks, but nobody's been scalped yet!" assured my host.

Although the station wagon makes daily trips to Santa Monica and Westwood, and can be used any evening for excursions to the Hollywood Bowl, the Greek Theatre or a neighborhood movie, recreation is surprisingly limited by choice. The swimming pool, archery range, pingpong table and badminton court attract a few enthusiasts, but for the most part the Fellows suffer from overdeveloped cerebrums and underdeveloped muscles. They *work*. That is

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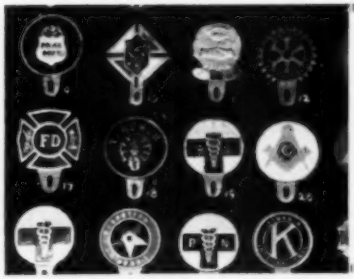

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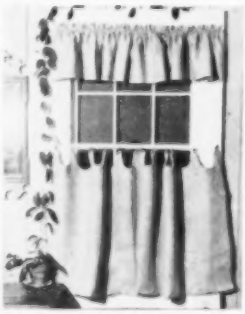
what they came for, and while one may sleep away one's entire stay if one is so inclined, no one is that wasteful of his privilege.

About eighty Fellows a year come and go through the wrought iron gates. The cost of maintaining this haven for harried artists is roughly $100,000 a year. Mr. Huntington Hartford, currently building a gallery in New York, can be consoled for this outlay by the impressive record of creative work accomplished. They are talking now of the two novels recently completed at the Foundation which were just sold to the movies for an aggregate of $200,000, but many less spectacular, but no less distinguished, awards have been chalked up in each of the fields. To quote Mr. Rogers again: "Most of the artists here say over and over that they can produce at least *three times* as much work here as they ever did on the outside. That's good enough for us!"

Sumi, on brittle legs, followed me as far as she could. I drove slowly back up the hill. The huge gates swung silently open and I was back in the world of television and supermarkets. In this age of pressures to conformity it was comforting to know that Huntington Hartford on the



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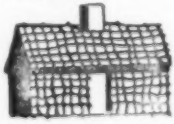

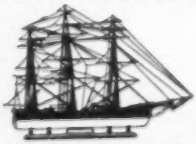

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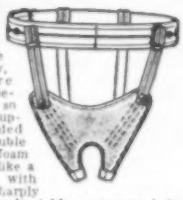

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tree. Bells tolled at sunset, and the Rev. Dr. Hawes delivered the funeral oration.

Not long afterwards it was agreed that the magnificent old tree should be cut into pieces for posterity. One of those tiny fragments, redolent with history, now proudly resides in San Diego, a long way from home, but under the same flag.

Bess Canright Dies

The T-Wharf artist about whom I wrote at some length in last December's issue, died suddenly in May at her brother's home of a cerebral hemorrhage. I'm so glad I spent that lovely afternoon in her studio last fall, and heard the whole colorful story of her pioneering on the wharf. Glad too that she had the pleasure of seeing it in print. A charming lady.

More Signs

Several readers sent in their favorite signs to add to the collection. (See May issue.) Here are some of the best ones:

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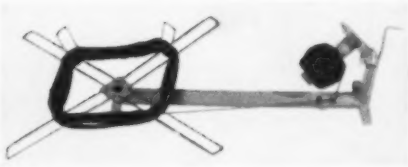

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same atmosphere, are two signs that might well convince a finicky Easterner that this was mighty strange territory. At the registration desk is a scrawl, signed by the proprietress: "If I am not here, try the Stope. If not there, the Zazarac. If not there, the Brass Rail. If not there, go to Hell." (All saloons, of course.)

Another sign from the same gal that often greets late arrivals is this gem of faith: "I have gone to bed. Go on upstairs. Take a room on either the second or third floor. See you in the morning."

A Massachusetts reader remembers a sign in Switzerland on the car going up Rigi-kuln: "No spitting about!"

And someone else just noted the little Volkswagen with a hand-lettered wistful comment on its bumper: "I wasn't Sanforized."

Another reader writes that two of her favorite signs are used by local businessmen. A paint and paper team have on their truck: "When We Hang You'll be Happy." And a venetian blind concern cautions motorists: "Blind Man Driving."

See you next month!

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Poetry

Toad's Jewel

SARAH WINGATE TAYLOR

. . . the toad, ugly and venomous,
Wears yet a precious jewel in his head . . .
Shakespeare

Small need to envy the squat toad
whose gem-borne magic in his head
makes marvel round him richer laid
and wonder pave his daily road,
or soverign against surprise
from noon or night-time enemies.
We too may tap the precious lode
which gleams within the jeweled toad
when, keyed to common mysteries,
we strike in us as rare a prize
as ever happy toad has owed,
and move among quick wizardries
that spell by spell inhabit eyes.

A Garden, Godward

EVE TRIEM

A mountainous bubble,
Rigid and will not break;
A hundred-tongued metal babble,
Mocks my grassy fable.
With whine and giant tick
Dries my imagined lake.

I refashion the vision—a way
Comes straight within the crash
Of the town's steamed day.
Inside the sulphur fume
Over it (a demon's dome)
I dig and rage and pray;
I leaven with my flesh
The stony, starved clay.

I make garden, as one gives
Milk to a wanderer;
In a lavish desire
To bring pearls with the leaves,
Gold, myrrh, to the glassed caves
Caging the grieved everywhere.

I make garden Godward, to please
That One [by metaphor,
HE dreams in palaces
Among angels and perfect flowers]
HE, unhoused and gardenless,
Till I offer HIM my trees.

Vignette of Summer

FRANCES MINTURN HOWARD

On the cool thick grass under the sycamore
Is poured Mr. Jingle, the cat, a pool of blackness
So strong he seems to suck all shadow in,
Himself the essence of surrounding shade.
Egypt is in the crook of his straight tail,
The small carved bony triangle of face
Drawn out in nubian profile, immobile
As royal Pharoah's. I'll not try
To guess his dreams, except he breathes out bliss
In sweet and regular cadence, sleep distilled,
To delicately steam the air above him,
Mingling with breath of wild white roses, clover,
Bay, gorse, wild broom. The leaf-bruised air of summer
Is honey-thick above his slumbering head,
While close beside, a shaft of sun on grass
Gives him a hump of emerald on his back.
The scene is struck like a pure-minted coin
Upon the mind; of many such small hoards
Whole seasons reconstruct; joy's random gold
Built up of such inconsequential scenes,
Oddly and inappropriately to bring, in cold
And sodden seasons, the scent of wild white rose,
And in a closed and sunless winter room
Summer's spreading green stain.

True Vision

EDSEL FORD

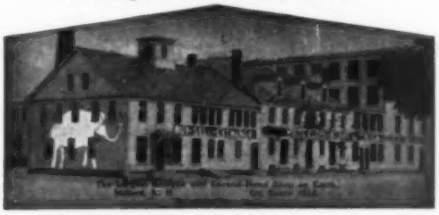
When I had two eyes
The world was wide;
It was not confined
On either side.

When I had one eye
The world was narrow,
But I could see far
And straight as an arrow.

And now that both eyes
Are dark as sleep,
I can't see far
But oh, I see deep!

WHITE ELEPHANT SHOP

ANTIQUE AND GIFT SHOP



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